

**YAMAHA**



**FM TONE GENERATOR SYSTEM  
SYSTEME GENERATEUR DE SON FM  
FM-TONGENERATORSYSTEM**

**PERFORMANCE NOTES  
NOTES SUR LES PERFORMANCES  
ANMERKUNGEN ZU DEN PARAMETERN  
FÜR  
FUNKTIONEN UND INSTRUMENTSTIMMEN**



This performance notebook lists all the information necessary for utilizing the maximum capabilities of the data included for use with the TX216. Please use this notebook as reference when performing on the TX216.

1. ACOUSTIC PIANO	Pitch Bend effect is only on A side. By detuning A and B, sound becomes richer.
2. HIGH STRINGS	By detuning A and B, sound becomes richer. Vibrato can be added by using After Touch or Modulation Wheel, and volume can be changed by Foot Control.
3. TRUMPETS	Some type of sound on both sides, however, function of LFO is changed to obtain a stereo effect. Initial Touch gives expression to tone, and After Touch produces vibrato on side A only. Also, if key is pressed down for a long time, sound will only remain on side B.
4. MALE & FEMALE CHOIR	Vibrato produced by After Touch or Modulation Wheel is stronger for male choir than for female choir.
5. ELECTRIC PIANO	Same sounds on both sides. Initial Touch gives expression to the tone, and vibrato can be added by using Modulation Wheel.
6. ELECTRIC ORGAN	Same type of sound on both sides, however, as function of LFO is different, stereo effect can be produced by Modulation Wheel.
7. POWER SYNTHESIZER	By detuning A and B, the sound becomes richer, and Initial Touch gives expression to the tone.
8. FAT SYNTHESIZER	As the name indicates, producing same note on both sides will widen the sound. Vibrato can be produced by using Modulation Wheel.
9. GUITARS	This mixes two sounds, jazz guitar on side A, and spanish guitar on side B. By using keyboard level scaling, tone variation can be enjoyed through keyboard range. Initial Touch gives expression to the tone, and by using Modulation Wheel to produce vibrato, sound can be expanded even further.
10. CELLO ENSEMBLE	Detuning same type of sound produces rich string sound. Modulation Wheel produces vibrato, and Initial Touch can be used for bow like effect.
11. AFRICAN MALLETT	Pitch Bend and Vibrato by Modulation Wheel are only produced on side A, while vibrato by After Touch is only produced on side B. Tone can be varied by Initial Touch.
12. ELECTRIC PIANO & BREATH CONTROL BRASS	For electric piano, tone can be varied by Initial Touch, and if Breath Control is used, brass sound comes flowing out. Modulation Wheel and After Touch give expression, and ensemble music can be enjoyed. As the effect is stronger on side A than on side B, stereo effect can also be enjoyed.



13.	PIPE ORGAN	By Initial Touch, volume difference between A and B can be enjoyed, and sound image moves from left to right (and vice versa).
14.	SYN-RISE	Pitch EG moves musical interval from A to B, and stereo effect can be enjoyed.
15.	CLAV.	By detuning A and B, stereo effect is produced. Vibrato is produced by Modulation Wheel.
16.	TINE ELECTRIC PIANO & STRINGS	After an intimate electric piano introduction, gradually pressing down foot pedal will produce a grandiose string sound. Use effectively different Pitch Bends for A and B.
17.	BREATH CONTROL FLUTE & STRING BELLS	Use Breath Control for flute solo, and Foot Control for string accompaniment.
18.	HORNS	Initial Touch allows you to enjoy brass ensemble. Use Modulation Wheel for vibrato.
19.	DOUBLE HARP	This sound reproduces very subtle differences in attack. Initial Touch varies the tone.
20.	ELECTRIC GUITAR	Use Initial Touch, Modulation Wheel and Pitch Bend to reproduce a variety of electric guitar and bass sounds.
21.	ELECTRIC BASS	Combining same type of sound produces a rich bass sound, and using Initial Touch produces skillful plucking effect.
22.	HARPSICHORD	By detuning A and B, you can enjoy stereo effect.
23.	VIBRAPHONE	Same type of sound on both sides, however, different vibrato speed widens the sound.
24.	BREATH CONTROL SAX & BRASS HORNS	This is a brass (trombone-like) and Sax duet. Use Foot Control for trombone, and Breath Control to control sax. Also, use Modulation Wheel for vibrato.
25.	FM PIANO	By detuning A and B, you can enjoy stereo effect. Initial Touch gives expression to the tone.
26.	MODULATION WHEEL TIMPANI & ORCHESTRA	Add timpani to orchestra by using Modulation Wheel, and use different Pitch Bends for A and B effectively.
27.	TIME WARP & BELL VOICE	Use Modulation Wheel to produce futuristic time warp sound.
28.	TUBERISE	Use Modulation Wheel to add effect to chime sound and enjoy stereo effect. Also enjoy reverberations after releasing keys.
29.	VIOLIN ENSEMBLE	By using Modulation Wheel to produce vibrato, a lousy ensemble becomes professional.
30.	KARIMBA	This sounds like a folk instrument. Produce fun sounds by using Modulation Wheel and Initial Touch.
31.	HARMOSYNTH	This is a synthesizer sound like harmonica. Use Modulation Wheel for vibrato.
32.	ORCHESTRA & TRUMPET	Play softly for orchestra and strongly for trumpet solo. Use Modulation Wheel for vibrato and tremolo. Use different Pitch Bends for A and B effectively.

\* Connect FC-3A or FC-7 Foot Controller to Foot Modulation terminal on rear panel of the DX7.



## DATA TABLES

1. These data tables give in table form ideas for utilizing to their maximum the functions of your TX216.

Each page includes data in an upper row (A group) and lower row (B group), which together make up the data for one type of performance. Before shipping from the factory, the data for the A group are loaded into the first slot of the TF1 on the TX216 and the data for the B group are loaded into the second slot of the TF1.

2. Since the data introduced here are produced for a DX7 which is to be connected as a MIDI keyboard, some of the function of voice are not available without using a Foot controller (FC3A or FC7) or a Breath controller (BC1).

It is recommended to connect a Foot controller (FC3A or FC7) to the MODULATION terminal in the FOOT CONTROL section, a Breath controller (BC1) to the BREATH CONTROL terminal.

3. For the functions of each voice in these data tables, the range values for the Modulation Wheel, Foot Control, Breath Control and After Touch are from 0 ~ 99 when used in connection with the DX7, but the TF1 only actually handles the 0 ~ 15 range.

Thus, when setting the functions on the TF1 panel, use the table below to convert the 0 ~ 99 values into the 0 ~ 15 range.

TF1	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
DX7	0	6	13	19	26	33	39	46	53	59	66	72	79	86	92	99



Ce livret sur les performances donne toutes les informations nécessaires pour utiliser au maximum les données incluses sur le TX216. Veuillez utiliser ce livret comme référence lorsque vous exécutez un morceau sur le TX216.

1. PIANO ACOUSTIQUE	L'effet de distorsion de hauteur ne se trouve que sur le côté A. En désaccordant A et B, la sonorité devient plus riche.
2. CORDES HAUTES	En désaccordant A et B, la sonorité devient plus riche. Il est possible d'ajouter du vibrato en utilisant l'après touche ou la molette de modulation, d'autre part le volume peut être modifié à l'aide de la commande au pied.
3. TROMPETTES	Même type de sonorité sur les deux côtés, cependant, la fonction du LFO est modifiée en vue d'obtenir un effet stéréo. La touche initiale donne de l'expression et l'après touche ne produit du vibrato que sur le côté A. De plus, si la touche est enfoncée pendant longtemps, le son ne se maintiendra que sur le côté B.
4. CHOEURS D'HOMMES ET DE FEMMES	Le vibrato produit par l'après touche ou par la molette de modulation est plus fort pour le chœur d'hommes que pour le chœur voix de femmes.
5. PIANO ÉLECTRIQUE	Mêmes sonorités sur les deux côtés. La touche initiale donne de l'expression à la note et le vibrato peut être ajouté à l'aide de la molette de modulation.
6. ORGUE ÉLECTRIQUE	Même type de sonorité sur les deux côtés, cependant, comme la fonction du LFO est différente, l'effet stéréo peut être produit à l'aide de la molette de modulation.
7. SYNTHÉTISEUR MAJESTUEUX	En désaccordant A et B, la sonorité devient plus riche et la touche initiale donne de l'expression à la note.
8. SYNTHÉTISEUR ÉLARGI	Comme son nom l'indique, la production de la même note sur les deux côtés A et B élargira la note. Le vibrato peut être obtenu en utilisant la molette de modulation.
9. GUITARES	Deux sonorités sont mixées, une guitare jazz sur le côté A et une guitare espagnole sur le côté B. En utilisant le niveau de pondération du clavier il est possible d'obtenir d'agréables variations de tonalité sur toute l'étendue du clavier. La touche initiale donne de l'expression à la note et, en utilisant la molette de modulation pour produire du vibrato, la sonorité peut même être étendue.
10. ENSEMBLE DE VIOLONCELLES	En désaccordant le même type de sonorité une sonorité brillante est obtenue. La molette de modulation permet de produire le vibrato et la touche initiale peut être utilisée pour produire un effet d'archet.
11. MAILLET AFRICAÏN	La distorsion de hauteur et le vibrato par molette de modulation n'est produit que du côté A, alors que le vibrato par l'après touche n'est produit que du côté B. Des modifications de tonalité peuvent s'obtenir par la touche initiale.



12.	PIANO ÉLECTRIQUE & CUIVRES AVEC COMMANDE DE PRESSION	Pour le piano électrique, la modification de tonalité s'obtient par la touche initiale et, si la commande de pression est utilisée, la sonorité des cuivres prend de l'ampleur. La molette de modulation et l'après touche donnent de l'expression, il en résulte une musique d'ensemble. Comme l'effet est plus prononcé sur le côté A que sur le côté B, l'effet stéréo est aussi agréable.
13.	ORGUE	La touche initiale permet d'apprécier la différence de volume entre les côtés A et B, et l'image sonore se déplace de gauche à droite (et vice versa).
14.	SYN-RISE	La hauteur du générateur de l'enveloppe déplace le son de A vers B et l'effet stéréo est agréable.
15.	CLAV.	L'effet stéréo est obtenu en désaccordant les côté A et B. Le vibrato est produit par la molette de modulation.
16.	PIANO ÉLECTRIQUE À SONORITÉ MÉTALLIQUE ET CORDES	Après une introduction intime au piano électrique et en enfonçant progressivement la pédale une sonorité grandiose de cordes. Utilisez avec efficacité une distorsion de hauteur différente pour les côtés A et B.
17.	FLUTE AVEC COMMANDE DE PRESSION & CORDE À CLOCHES	Utilisez la commande de pression pour les solos de flute et la commande au pied pour l'accompagnement avec la corde.
18.	CORS	La touche initiale vous permet d'apprécier un ensemble de cuivres. Utilisez la molette de modulation pour le vibrato.
19.	HARPE DOUBLE	Cette sonorité reproduit les différences subtiles de l'attaque. La touche initiale modifie la tonalité.
20.	GUIARE ÉLECTRIQUE	Utilisez la touche initiale, la molette de modulation et la distorsion de hauteur pour obtenir des sonorités variées de guitare électrique et de basse.
21.	BASSE ÉLECTRIQUE	La combinaison de sonorités de même type produit une sonorité de basse riche et l'utilisation de la touche initiale produit un effet de pincement des cordes habile.
22.	HARMONIUM	En désaccordant A et B vous obtiendrez un effet stéréo agréable.
23.	VIBRAPHONE	Même type de sonorité des deux côtés, cependant, des vitesses de vibrato différentes élargissent le son.
24.	SAX AVEC COMMANDE DE PRESSION & COR	Il s'agit d'un duo de cuivre (du type trombone) et de sax. Utilisez la commande au pied pour le trombone et la commande de pression pour commander le sax. Utilisez aussi la molette de modulation pour le vibrato.
25.	PIANO FM	En désaccordant A et B, vous obtenez un bel effet stéréo. La Touche initiale donne de l'expression.
26.	TIMBALES AVEC MOLETTE DE MODULATION & ORCHESTRE	Ajoutez des timbales à l'orchestre en utilisant la molette de modulation, et utilisez efficacement différentes distorsion de hauteur sur les côtés A et B.
27.	DÉFORMATION TEMPORELLE & TIMBRE DE CLOCHE	Utilisez la molette de modulation pour produire une sonorité futuriste à déformation temporelle.
28.	TUBERISE	Utilisez la molette de modulation pour ajouter de l'effet à la sonorité de carillon et obtenez un bel effet stéréo. Appréciez aussi les réverbérations après le relachement des touches.
29.	ENSEMBLE DE VIOLONS	En utilisant la molette de modulation pour produire le vibrato, un ensemble minable devient professionnel.



30. KARIMBA	Cette sonorité est celle d'un instrument folk. Produisez des sonorités amusantes en utilisant la molette de modulation et la touche initiale.
31. HARMOSYNTH	Il s'agit d'une sonorité de synthétiseur ressemblant à celle d'un harmonica. Utilisez la molette de modulation pour le vibrato.
32. ORCHESTRE & TROMPETTE	Jouez doucement avec l'orchestre et avec force pour le solo de trompette. Utilisez la molette de modulation pour le vibrato et le trémolo. Utilisez efficacement différentes distorsions de hauteur sur A et B.

**\* Connectez une commande au pied à FC-3A ou FC-7 la borne pour pédale de modulation, située sur la face arrière du DX7.**



## TABLES DE DONNEES

1. Ces tables vous offrent les renseignements dont vous avez besoin pour une utilisation optimale des fonctions du TX216.

Les données correspondant à une fonction particulière sont présentées dans les pages qui suivent sous forme de tableaux à deux lignes: la ligne supérieure et inférieure seront appelées groupe A et groupe B respectivement. Au départ de l'usine, les données du groupe A sont chargées sur le premier module TF1 constituant le TX216; les données du groupe B sont chargées sur le deuxième module TF1.

2. Comme ces données sont destinées à un DX7 faisant office de clavier MIDI, certaines fonctions ne seront disponibles que si vous disposez d'une commande au pied (FC3A ou FC7) ou d'une commande de pression (BC1).

Il est recommandé de connecter la commande au pied (FC3A ou FC7) à la prise MODULATION du bloc FOOT CONTROL, et la commande de pression (BC1) à la prise BREATH CONTROL.

3. La plage de réglage de certaines fonctions n'est pas la même pour le DX7 et le TF1. La molette de modulation, la commande au pied, la commande de pression et l'après-touche ont une plage de réglage qui va de 0 à 99 pour le DX7. Sur le TX1 cette plage va de 0 à 15.

Les valeurs de la molette de modulation, de la commande au pied, de la commande de pression et de l'après touches envoyées à partir du DX7 sont automatiquement modifiées selon le tableau ci-dessous:

TX216	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
DX7	0	6	13	19	26	33	39	46	53	59	66	72	79	86	92	99

In dieser Parameterliste für Funktionen und Instrumentstimmen finden Sie alle notwendigen Informationen, um die Instrumentstimmen und Funktionen mit dem TX216 voll ausschöpfen zu können. Verwenden Sie dieses Handbuch für den Einsatz des TX216.

1. AKUSTISCHES KLAVIER	Die Höhenbeugung (PITCH BEND) tritt nur auf Abschnitt A auf. Durch verschiedenes Stimmen von A und B wird der Klang reichhaltiger.
2. HOHE STREICHERSTIMMEN	Durch unterschiedliches Stimmen von A und B wird der Klang wesentlich reichhaltiger. Das Vibrato kann über Tastendruckansprechung (After Touch) sowie Modulationsrad und die Lautstärke kann über das Fußpedal gesteuert werden.
3. TROMPETE	Der gleiche Sound auf beiden Seiten, jedoch wird die LFO-Einstellung verändert, um einen Stereo-Effekt zu erhalten. Der Anschlag bestimmt den Ausdruck eines Tons, während die Tastendruckansprechung (After Touch) nur auf Abschnitt A Vibrato hervorruft. Falls die Taste für lange Zeit gedrückt wird, ertönt nur noch B.
4. MÄNNLICHE UND WEIBLICHE CHORSTIMMEN	Das durch die Tastendruckansprechung (After Touch) und Modulationsrad erzeugte Vibrato wirkt sich auf die männlichen Stimmen stärker aus als auf die weiblichen.
5. ELEKTRISCHES KLAVIER	Der Klang ist auf beiden Seiten identisch. Der Anschlag bestimmt den Ausdruck des Tons, während Vibrato über das Modulationsrad hinzugefügt werden kann.
6. ELEKTRISCHE ORGEL	Der Klang ist auf beiden Seiten gleich, da die LFO-Einstellungen unterschiedlich sind. Kann ein Stereo-Effekt über das Modulationsrad hervorgerufen werden.
7. POWER SYNTHESIZER	Der Anschlag bestimmt den Ausdruck des Tons. Durch Entstimmen von A und wird der Klang reichhaltiger.
8. FAT SYNTHESIZER	Wie durch den Namen angedeutet, wird durch Erzeugen des gleichen Tons auf Abschnitt A und B der Sound wesentlich reichhaltiger. Vibrato kann über das Modulationsrad erzeugt werden.
9. GITARREN	Dabei wird der Klang einer Jazz-Gitarre (Abschnitt A) und einer spanischen Gitarre (auf Abschnitt B) mit Hilfe der Keyboard-Pegelskalierung gemischt. Dadurch erhalten Sie interessante Tonänderungen über den ganzen Tastaturbereich. Der Anschlag beeinflusst den Ausdruck des Tons und durch Erzeugen von Vibrato mit dem Modulationsrad kann der Klangbereich noch weiter ausgedehnt werden.
10. CELLO-ENSEMBLE	Durch unterschiedliches Stimmen der Noten der gleichen. Instrumente wird ein reichhaltiger Streicherklang erzielt. Der Anschlag erzeugt einen "Bogen"-Effek und das Modulationsrad erzeugt das Vibrato.
11. AFRIKANISCHES MALLET	Vibrato wird durch Höhenbeugung (Pitch Bend) und Modulationsrad werden nur auf dem Abschnitt A erzeugt, während Vibrato durch Tastendruckansprechung (After Touch) nur auf Abschnitt B hervorgebracht wird. Töne werden über den Anschlag variiert.



12.	ELEKTRISCHES KLAVIER UND ATEMGESTEUERTER BAß	Beim elektrischen Klavier werden die Tonänderungen durch den Anschlag bestimmt. Bei Einsatz von Atemsteuerung (Breath Control) scheinen Blechinstrumente zu spielen. Der Ausdruck wird durch das Modulationsrad und die Tastendruckansprechung (After Touch) festgelegt und Sie können ein Ensemble hören. Die Effekte wirken sich auf dem Abschnitt B stärker aus. Außerdem können Sie einen Stereoeffekt erzeugen.
13.	KIRCHENORGEL	Beim Anschlag treten auf dem linken und rechten Abschnitt verschiedene Lautstärkepegel auf, und das Klangbild scheint sich von links nach rechts zu bewegen.
14.	SYN RISE	Die Tonhöhenhüllkurve (PEG) verschiebt das musikalische Intervall von A nach B und ein Stereo-Effekt wird erzeugt.
15.	KLAVICHORD	Durch unterschiedliches Stimmen von A und B wird ein Stereo-Effekt erzeugt. Vibrato wird über das Modulationsrad gesteuert.
16.	ELEKTRISCHES KLAVIER UND STREICHER	Nach einer gefühlvollen Klaviereinführung können Sie durch langsames Treten des Pedals einen kraftvollen Streichersound erzeugen und sich ganz Ihren Phantasien hingeben. Setzen sie verschiedene Höhenbeugungsgrade (Pitch Bend) für A und B ein.
17.	ATEMGESTEUERTE QUERFLÖTE & STREICHER	Verwenden Sie die Atemsteuerung (Breath Control) für das Querflötensolo und das Fußpedal für die Streicherbegleitung.
18.	HÖRNER	Der Anschlag (Initial Touch) ruft den Blechinstrument-Sound hervor. Verwenden Sie das Modulationsrad für das Hinzufügen von Vibrato.
19.	DOPPELHARFE	Hier werden sehr subtile Änderungen im Anschlagerzeugt. Der Anschlag (Initial Touch) bestimmt den Ausdruck des Klangs.
20.	ELEKTRISCHES GITARRE	Erzeugen Sie die verschiedenen Sounds mit Hilfe der Höhenbeugung (Pitch Bend), Modulationsrad und Anschlag (Initial Touch).
21.	E-BAß	Durch Erzeugen von gleichartigen Klängen wird ein reichhaltiger, Baß-sound erzeugt, während der Anschlag (Initial Touch) den Eindruck von gezupften Saiten erweckt.
22.	HARMONIUM	Durch unterschiedliches Stimmen von A und B können Sie einen Stereo-Effekt erzeugen.
23.	VIBRAPHON	Der sound ist auf A und B gleichartig. Durch unterschiedliche Vibratogeschwindigkeit wird der Klang reichhaltiger.
24.	ATEMGESTEUERTES SAXOPHON & HÖRNER	Damit wird ein Posaunen/Saxophon-Duett simuliert. Das Pedal steuert die Posaune und die Atemsteuerung (Breath Control) das Saxophon. Vibrato wird über das Modulationrad hinzugefügt.
25.	FM KLAVIER	Durch unterschiedliches Stimmen der A und B Abschnitt wird ein Stereo-Effekt hervorgerufen. Der Anschlag verleiht den Ausdruck.
26.	KESSELPAUKE UND ORCHESTER	Das Modulationsrad fügt dem Orchester Kesselpauken hinzu. Dabei sollte die unterschiedliche Höhenbeugung zwischen A und B wirkungsvoll eingesetzt werden.
27.	SPACE-MUSIK UND GLOCKE	Damit läßt sich ein futuristischer Sound hervorrufen.

28. TUBERISE	Mit dem Modulationrad werden Glocken hinzugefügt. Hierbei wird ein Steroeffekt bewirkt. Nach Tastenfreigabe tritt Nachklang auf.
29. VIOLINEN-ENSEMBLE	Das Modulationsrad ruft das Vibrato hervor. Damit wird selbst die jämmerlichste Fiedeltruppe in ein Spitzenorchester verwandelt.
30. CARIMBA	Ein lateinamerikanisches Instrument. Erzeugen Sie heitere Klänge über Modulationsrad und Anschlag (Initial touch).
31. HARMONIKA-SYNTHESIZER	Simuliert den Klang einer Mundharmonika. Fügen Sie mit dem Modulationsrad Vibrato hinzu.
32. TROMPETE UND ORCHESTER	Damit wird eine Solotrompete mit leiser Orchesterbegleitung simuliert. Vibrato und Tremolo werden mit dem Modulationsrad erzeugt. Verwenden Sie für A und B verschiedene Tonhöhenbeugung (Pitch Bend).

\* Schließen Sie das FC-3A oder FC-7 Fußpedal an der Rückwand des DX7 an.



## DATENTABELLEN

1. Diese Datentabellen sollen Ihnen Anregungen zum wirkungsvollsten Einsatz Ihres TX216 geben.  
Jede Seite besteht aus zwei Abschnitten : A und B. Diese Abschnitte ergeben den Klang einer Instrumentstimme. Die Daten des Abschnitts A sind vom Werk in das erste TF1 Modul einprogrammiert worden. Die Daten des Abschnitts B wurden in das 2. TF1 Modul geladen.
2. Da die hier aufgeführten Daten für einen DX7 erstellt sind, können einige Funktionen nur mit einem Fußpedal (FC3A od. FC7) oder einer Atemsteuerung (BC1) aktiviert werden. Sie sollten daher das Fußpedal (FC3A od. FC7) an den mit MODULATION bezeichneten Anschluß des FOOT CONTROL-Anschlußfeldes und eine Atemsteuerung (BC1) am Atemsteuerung-Anschluß (BREATH CONTROL) anschließen.
3. Die Funktionsdaten der Instrumentstimmen liegen für Modulationrad, Fußpedal, Atemsteuerung (Breath Control) und Tastendruckansprechung (After Touch) beim DX7 in einem Bereich von 0 ~ 99. Für das TF1 liegt der Bereich zwischen 0 ~ 15.

Die vom DX7 gesendeten Bereichswerte für Modulationsrad, Fußpedal, Atemsteuerung und Tastendruckansprechung werden automatisch entsprechend der unteren Tabelle umgewandelt.

TX216	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
DX7	0	6	13	19	26	33	39	46	53	59	66	72	79	86	92	99

1. ACOUSTIC PIANO  
1. PIANO ACOUSTIQUE  
1. AKUSTISCHES PIANO

		< NAME >		< PITCH ENVELOPE >							
		ACC. PIANO		R1	R2	R3	R4	L1	L2	L3	L4
				99	99	99	99	49	50	50	50
		ALGO	16	< LFO >							
		MID C	C 3	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
		F.B	7	TRI	35	00	00	00	ON	0	
		SYNC	ON								

< FREQ >				< ENVELOPE >								< KBD SCALE >				< S >						
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	N	01.00	00	+0	70	23	17	46	99	79	00	00	00	-L	D#2	00	-L	6	0	4	99
2		F	74.13	87	+0	66	61	64	55	99	82	00	00	20	-L	A 7	00	-L	1	0	2	80
3		N	01.00	00	-1	65	15	13	43	99	88	00	00	00	-L	C 4	95	-L	3	0	1	77
4		N	04.00	00	+1	64	14	11	43	99	88	00	00	00	+L	C 0	87	-E	6	0	1	77
5		N	20.00	00	+2	72	16	00	42	99	92	00	00	20	-L	G#0	84	-L	4	0	3	72
6		N	08.00	00	+7	94	19	00	42	99	92	00	00	08	+L	B 1	00	-L	0	0	1	58

POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD F.C B.C A.TCH				
LEVEL ATT	< P.BENDER > range step			range	19	00	00	86
007	05	00		pitch	ON	OFF	OFF	ON
				amp	ON	OFF	OFF	OFF
				EG-bias	ON	OFF	OFF	OFF

		< NAME >		< PITCH ENVELOPE >							
		ACC. PIANO		R1	R2	R3	R4	L1	L2	L3	L4
				99	99	99	99	49	50	50	50
		ALGO	16	< LFO >							
		MID C	C 3	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
		F.B	7	TRI	35	00	00	00	ON	0	
		SYNC	ON								

< FREQ >				< ENVELOPE >								< KBD SCALE >				< S >						
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	N	01.00	00	+7	70	23	17	46	99	79	00	00	00	-L	D#2	00	-L	6	0	3	99
2		F	74.13	87	+7	66	61	64	55	99	82	00	00	20	-L	A 7	00	-L	1	0	2	80
3		N	01.00	00	+3	65	15	13	43	99	88	00	00	00	-L	F 2	09	-L	3	0	1	77
4		N	05.00	00	+5	64	14	11	43	99	88	00	00	00	+L	C 0	87	-E	6	0	1	77
5		N	20.00	00	+7	72	16	00	42	99	92	00	00	20	-L	G#0	84	-L	4	0	3	72
6		N	08.00	00	+0	94	19	00	42	99	92	00	00	08	+L	B 1	00	-L	0	0	1	58

POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD F.C B.C A.TCH				
LEVEL ATT	< P.BENDER > range step			range	00	00	00	99
007	00	00		pitch	OFF	OFF	OFF	ON
				amp	OFF	OFF	OFF	OFF
				EG-bias	OFF	OFF	OFF	OFF



## 2. HIGH STRINGS

## 2. CORDES HAUTES

## 2. HOHE STREICHERSTIMMEN

	< NAME >		< PITCH ENVELOPE >							
	HI STRINGS		R1	R2	R3	R4	L1	L2	L3	L4
			94	67	95	60	50	50	50	50
	ALGO	03	< LFO >							
	MID C	G#1	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
	F.B	7	SIN	38	33	17	00	OFF	2	
	SYNC	ON								

< FREQ >				< ENVELOPE >								< KBD SCALE >				< S >						
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	F	1.000	00	+2	46	33	20	46	99	92	84	00	00	-L	A-1	00	-L	2	3	1	99
2		N	05.00	00	+6	99	46	00	44	99	93	87	00	00	-L	D#4	00	-L	1	0	1	84
3	C	F	1.000	00	+3	46	33	20	43	99	92	84	00	00	-L	A-1	00	-L	2	3	0	99
4		N	05.00	00	+2	99	46	00	46	99	93	87	00	00	-L	D#4	00	-L	1	0	1	84
5		N	05.00	00	-2	99	46	00	43	99	93	87	00	00	-L	D#4	99	-L	1	0	0	77
6		N	10.00	00	+0	99	46	00	43	99	93	87	00	00	-L	D#4	99	-L	1	0	0	71

POLY /MONO	< PORTAMENTO >			< MODULATION >				
	mode	gliss	time					
POLY	retai	OFF	01	MOD	F.C	B.C	A.TCH	
LEVEL ATT	< P.BENDER >			range	53	99	00	86
	range	step		pitch	ON	OFF	OFF	ON
007	05	00		amp	OFF	OFF	OFF	OFF
				EG-bias	OFF	ON	OFF	OFF

	< NAME >		< PITCH ENVELOPE >							
	HI STRINGS		R1	R2	R3	R4	L1	L2	L3	L4
			94	67	95	60	50	50	50	50
	ALGO	03	< LFO >							
	MID C	G#1	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
	F.B	7	SIN	38	33	17	00	OFF	2	
	SYNC	ON								

< FREQ >				< ENVELOPE >								< KBD SCALE >				< S >						
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	F	1.000	00	+2	46	33	20	46	99	92	84	00	00	-L	A-1	00	-L	2	3	1	99
2		N	05.00	00	+6	99	46	00	44	99	93	87	00	00	-L	D#4	00	-L	1	0	1	84
3	C	F	1.000	00	+3	46	33	20	43	99	92	84	00	00	-L	A-1	00	-L	2	3	0	99
4		N	05.00	00	+2	99	46	00	46	99	93	87	00	00	-L	D#4	00	-L	1	0	1	84
5		N	05.00	00	-2	99	46	00	43	99	93	87	00	00	-L	D#4	99	-L	1	0	0	77
6		N	10.00	00	+0	99	46	00	43	99	93	87	00	00	-L	D#4	99	-L	1	0	0	71

POLY /MONO	< PORTAMENTO >			< MODULATION >				
	mode	gliss	time					
POLY	retai	OFF	00	MOD	F.C	B.C	A.TCH	
LEVEL ATT	< P.BENDER >			range	53	99	00	86
	range	step		pitch	ON	OFF	OFF	ON
007	05	00		amp	OFF	OFF	OFF	OFF
				EG-bias	OFF	ON	OFF	OFF

3. TRUMPET  
3. TROMPETTES  
3. TROMPETEN

		< NAME >		< PITCH ENVELOPE >																																																																																																																																																																																				
		TRUMPET A		R1	R2	R3	R4	L1	L2	L3	L4																																																																																																																																																																													
				99	67	95	60	49	51	50	52																																																																																																																																																																													
		ALGO	18	< LFO >																																																																																																																																																																																				
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		F.B	7																																																																																																																																																																																					
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	MOD	F.C	B.C	A.TCH																																																																																																																																																																																				
range	53	00	00	00																																																																																																																																																																																				
pitch	ON	OFF	OFF	ON																																																																																																																																																																																				
amp	OFF	OFF	OFF	OFF																																																																																																																																																																																				
EG-bias	OFF	OFF	OFF	OFF																																																																																																																																																																																				
		range step																																																																																																																																																																																						
007		02 00																																																																																																																																																																																						

4. MALE & FEMALE CHOIR  
4. CHOEUR D'HOMMES ET DE FEMMES  
4. MÄNNLICHE UND WEIBLICHE CHORSTIMMEN

		< NAME >		< PITCH ENVELOPE >							
		MALE CHOIR		R1	R2	R3	R4	L1	L2	L3	L4
				75	80	75	60	50	50	50	50
		ALGO	29	< LFO >							
		MID C	C 2	WAVE	SPD	DLY	FMD	AMD	SYNC	PMS	
		F.B	0	SIN	35	33	36	38	OFF	2	
		SYNC	ON								

< FREQ >				< ENVELOPE >								< KBD SCALE >				< S >						
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	N	03.00	00	+3	47	80	22	52	99	99	99	00	99	-L	F#2	99	-L	0	0	0	91
2	C	N	05.00	00	-3	47	20	22	50	99	99	97	00	99	-L	C 2	99	-L	0	0	0	67
3	C	F	2692.	43	+0	40	80	22	52	99	99	99	00	00	-L	F#2	15	-L	0	0	0	78
4		N	01.00	00	+2	60	20	22	50	99	99	97	00	00	-L	F 1	08	-L	0	0	0	79
5	C	N	02.00	00	-3	48	80	22	54	99	99	99	00	18	-L	E 3	00	-L	0	0	0	99
6		N	01.00	00	+3	99	80	22	30	99	99	99	00	00	-L	D#2	62	-L	0	0	0	83

POLY /MONO	< PORTAMENTO >			< MODULATION >				
	mode	gliss	time					
POLY	retai	OFF	00	MOD	F.C	B.C	A.TCH	
LEVEL ATT	< P.BENDER >			range	53	00	00	53
	range	step		pitch	ON	OFF	OFF	ON
007	05	00		amp	OFF	OFF	OFF	OFF
				EG-bias	OFF	OFF	OFF	OFF

		< NAME >		< PITCH ENVELOPE >							
		FEM. CHOIR		R1	R2	R3	R4	L1	L2	L3	L4
				18	25	99	99	49	49	50	50
		ALGO	01	< LFO >							
		MID C	C 3	WAVE	SPD	DLY	FMD	AMD	SYNC	PMS	
		F.B	4	SIN	39	35	91	02	OFF	1	
		SYNC	ON								

< FREQ >				< ENVELOPE >								< KBD SCALE >				< S >						
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	N	01.00	00	-7	51	55	53	64	61	88	85	00	00	-L	A-1	00	-L	0	3	0	97
2		N	01.00	00	+0	69	83	80	98	69	81	96	99	00	-L	A-1	00	-L	0	0	0	62
3	C	N	01.00	00	+0	42	20	53	57	99	94	97	00	00	-L	A-1	00	-L	0	3	3	99
4		N	01.02	02	+3	72	56	41	12	48	67	67	09	00	-L	A-1	00	-L	0	0	1	99
5		F	2692.	43	-1	35	21	36	63	99	90	85	00	00	-L	A-1	00	-L	0	0	1	46
6		N	01.00	00	+1	99	72	48	17	99	99	99	00	00	-L	A-1	00	-L	0	0	0	66

POLY /MONO	< PORTAMENTO >			< MODULATION >				
	mode	gliss	time					
POLY	retai	OFF	00	MOD	F.C	B.C	A.TCH	
LEVEL ATT	< P.BENDER >			range	53	00	00	53
	range	step		pitch	ON	OFF	OFF	ON
007	05	00		amp	OFF	OFF	OFF	OFF
				EG-bias	OFF	OFF	OFF	OFF



5. ELECTRIC PIANO  
5. PIANO ELECTRIQUE  
5. ELEKTRISCHES KLAVIER

<b>ALGORITHM :</b> 	< NAME >		< PITCH ENVELOPE >							
	ELEC.PNO A		R1	R2	R3	R4	L1	L2	L3	L4
			99	99	99	99	50	50	50	50
			< LFO >							
		ALGO	05	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS
		MID C	C 3	SIN	15	33	00	00	OFF	2
		F.B	6							
		SYNC	ON							

< FREQ >					< ENVELOPE >								< KBD SCALE >				< S >					
OP		M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL
1	C	N	01.00	00	+3	96	25	25	67	99	75	00	00	00	-L	A-1	00	-L	3	0	7	99
2		N	26.18	54	+0	95	50	35	78	99	75	00	00	00	-L	A-1	01	-L	3	0	7	75
3	C	N	01.00	00	+0	95	20	20	50	99	95	00	00	00	-L	A-1	00	-L	3	0	2	99
4		N	01.00	00	+0	95	29	20	50	99	95	00	00	00	-L	A-1	00	-L	3	0	6	89
5	C	N	01.00	00	-7	95	20	20	50	99	95	00	00	00	-L	A-1	00	-L	3	0	0	99
6		N	01.00	00	+7	95	29	20	50	99	95	00	00	00	-L	D 3	19	-L	3	0	6	79

POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD	F.C	B.C	A.TCH	
LEVEL ATT	< P.BENDER > range step			range	53	00	99	00
007	02	00		pitch	ON	OFF	OFF	OFF
				amp	OFF	OFF	OFF	OFF
				EG-bias	OFF	OFF	ON	OFF

<b>ALGORITHM :</b> 	< NAME >		< PITCH ENVELOPE >							
	ELEC.PNO B		R1	R2	R3	R4	L1	L2	L3	L4
			99	99	99	99	50	50	50	50
			< LFO >							
		ALGO	05	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS
		MID C	C 3	SIN	15	33	00	00	OFF	2
		F.B	6							
		SYNC	ON							

		< FREQ >				< ENVELOPE >								< KBD SCALE >						< S >		
OP		M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL
1	C	N	01.00	00	+3	96	25	25	67	99	75	00	00	00	-L	A-1	00	-L	3	0	7	99
2		N	26.18	54	+0	95	50	35	78	99	75	00	00	00	-L	A-1	01	-L	3	0	7	75
3	C	N	01.00	00	+0	95	20	20	50	99	95	00	00	00	-L	A-1	00	-L	3	0	2	99
4		N	01.00	00	+0	95	29	20	50	99	95	00	00	00	-L	A-1	00	-L	3	0	6	89
5	C	N	01.00	00	-7	95	20	20	50	99	95	00	00	00	-L	A-1	00	-L	3	0	0	99
6		N	01.00	00	+7	95	29	20	50	99	95	00	00	00	-L	D 3	19	-L	3	0	6	79

POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD	F.C	B.C	A.TCH	
LEVEL ATT	< P.BENDER > range step			range	53	00	99	00
007	02	00		pitch	ON	OFF	OFF	OFF
				amp	OFF	OFF	OFF	OFF
				EG-bias	OFF	OFF	ON	OFF

6. ELECTRIC ORGAN  
6. ORGUE ELECTRIQUE  
6. ELEKTRISCHE ORGEL

		< NAME >		< PITCH ENVELOPE >							
		E.ORGAN A		R1	R2	R3	R4	L1	L2	L3	L4
				99	99	99	99	50	50	50	50
		ALGO	31	< LFO >							
		MID C	C 3	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
		F.B	7								
		SYNC	ON	TRI	40	00	00	00	OFF	2	

< FREQ >				< ENVELOPE >								< KBD SCALE >				< S >						
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	N	00.50	01	+0	99	80	22	90	99	99	99	00	00	-L	A-1	00	-L	0	1	0	99
2	C	N	01.00	00	+1	99	20	22	90	99	99	97	00	00	-L	A-1	10	-L	0	1	0	99
3	C	N	01.50	50	+4	99	80	54	82	99	99	99	00	00	-L	A-1	00	-L	0	1	0	99
4	C	N	03.00	00	+7	99	59	99	90	99	70	70	00	00	-L	A-1	00	-L	0	0	0	99
5	C	N	02.00	00	+7	99	54	22	90	99	75	99	00	00	-L	A-1	00	-L	0	0	0	64
6		F	1995.30		+7	99	84	22	90	99	00	00	00	00	-L	A-1	00	-L	0	0	0	99

POLY / MONO	< PORTAMENTO >			< MODULATION >			
	mode	gliss	time				
POLY	retai	OFF	00				
LEVEL ATT	< P.BENDER >						
	range	step					
007	02	00					

		< NAME >		< PITCH ENVELOPE >							
		E.ORGAN B		R1	R2	R3	R4	L1	L2	L3	L4
				99	99	99	99	50	50	50	50
		ALGO	25	< LFO >							
		MID C	C 3	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
		F.B	1								
		SYNC	ON	TRI	12	00	00	00	OFF	2	

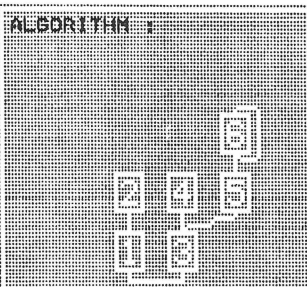
  

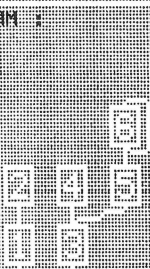
< FREQ >				< ENVELOPE >								< KBD SCALE >				< S >						
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	N	00.50	00	+7	95	99	99	90	99	99	99	00	00	-L	A-1	00	-L	0	0	0	99
2	C	N	01.00	00	-7	99	99	22	90	99	99	97	00	00	-L	A-1	10	-L	0	0	0	99
3	C	N	01.50	50	+4	99	99	99	82	99	99	99	00	00	-L	A-1	00	-L	0	0	3	99
4	C	N	04.08	02	+1	91	57	99	90	99	85	85	00	00	-L	A-1	00	-L	0	0	3	76
5	C	N	01.00	00	+2	99	99	99	90	99	99	99	00	00	-L	A-1	00	-L	0	0	4	96
6		N	04.00	00	-7	99	99	99	90	99	99	99	00	00	-L	A-1	00	-L	0	0	0	62

POLY / MONO	< PORTAMENTO >			< MODULATION >			
	mode	gliss	time				
POLY	retai	OFF	00				
LEVEL ATT	< P.BENDER >						
	range	step					
007	02	00					

7. POWER SYNTHESIZER  
7. SYNTHETISEUR MAJESTUEUX  
7. POWER SYNTHESIZER

<div>ALGORITHM :</div> 					< NAME >					< PITCH ENVELOPE >														
					POWERSYN A					R1	R2	R3	R4	L1	L2	L3	L4							
										99	99	99	99	50	50	50	50							
					ALGO					07	< LFO >													
MID C					C 2	WAVE	SPD	DLY	PMD	AMD	SYNC	FMS												
F.B					7																			
SYNC					ON	TRI	44	00	00	00	ON	3												
< FREQ >					< ENVELOPE >								< KBD SCALE >								< S >			
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL			
1	C	N	02.00	00	-1	82	27	17	67	99	94	95	00	00	-L	A-1	00	-L	5	0	0	96		
2		N	01.00	00	+1	90	32	28	99	99	90	03	00	00	-L	A-1	00	-L	3	0	7	85		
3	C	N	03.00	00	+0	99	27	14	67	99	94	75	00	00	-L	A-1	00	-L	4	0	0	99		
4		N	01.00	00	-3	99	21	14	67	99	85	97	00	00	-L	B 2	32	-L	6	0	7	94		
5		N	01.00	00	+2	96	27	20	67	99	96	96	97	00	-L	A-1	00	-L	4	0	7	99		
6		N	13.00	00	+0	60	71	18	67	93	94	00	00	00	-L	A-1	00	-L	2	0	7	79		

ALGORITHM :					<div>&lt; NAME &gt;</div>					<div>&lt; PITCH ENVELOPE &gt;</div>							
					<div>POWERSYN B</div>					R1	R2	R3	R4	L1	L2	L3	L4
										99	99	99	99	50	50	50	50
					<div>ALGO</div>					<div>&lt; LFO &gt;</div>							
					<div>MID C</div>					WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
					<div>F.B</div>												
					<div>SYNC</div>					TRI	44	00	00	00	ON	3	

<div>&lt; FREQ &gt;</div>					<div>&lt; ENVELOPE &gt;</div>								<div>&lt; KBD SCALE &gt;</div>				<div>&lt; S &gt;</div>					
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	N	04.00	00	-1	82	27	17	67	99	94	95	00	00	-L	A-1	00	-L	5	0	0	96
2		N	01.00	00	+1	90	32	28	99	99	90	03	00	00	-L	A-1	00	-L	3	0	6	99
3	C	F	1.622	21	+7	80	27	14	67	99	94	75	00	00	-L	A-1	00	-L	4	0	6	99
4		N	07.00	00	-2	69	21	14	67	99	46	00	00	00	-L	B 2	32	-L	6	0	2	90
5		N	03.00	00	+3	81	27	20	67	99	96	93	97	00	-L	A-1	00	-L	4	0	6	87
6		N	11.00	00	+0	74	71	18	67	93	94	00	00	00	-L	A-1	00	-L	5	0	0	88

POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD		F.C	B.C	A.TCH
LEVEL ATT	< P.BENDER > range step			range	53	00	00	00
				pitch	ON	OFF	OFF	OFF
				amp	ON	OFF	OFF	OFF
007	02	00		EG-bias	OFF	OFF	OFF	OFF

8. FAT SYNTHESIZER  
8. SYNTHETISEUR GRAVE  
8. FAT SYNTHESIZER

		< NAME >		< PITCH ENVELOPE >							
		FATSYNTH A		R1	R2	R3	R4	L1	L2	L3	L4
		94	67	95	60	50	50	50	50		
		ALGO	02	< LFO >							
		MID C	C 2	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
		F.B	7	SIN	38	33	32	00	OFF	1	
		SYNC	ON								

< FREQ >				< ENVELOPE >								< KBD SCALE >				< S >						
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	F	1.000	00	-7	71	41	54	61	99	95	99	00	00	-L	A-1	00	-L	0	0	0	99
2		N	01.00	00	-7	59	46	05	38	98	95	95	00	00	-L	C 1	02	-L	0	0	0	86
3	C	F	1.202	08	+7	71	41	54	61	99	95	99	00	00	-L	A-1	00	-L	0	0	0	99
4		N	01.00	00	-2	56	13	05	35	99	96	94	00	00	-L	G 2	20	-L	0	0	0	82
5		N	01.00	00	+0	56	13	04	33	99	96	94	00	00	-L	D#4	00	-L	0	0	0	77
6		N	04.00	00	+2	56	13	03	33	99	96	94	00	00	-L	D#4	00	-L	0	0	0	64

POLY /MONO		< PORTAMENTO > mode gliss time			< MODULATION >				
POLY		retai	OFF	00	MOD F.C B.C A.TCH				
LEVEL ATT		< P.BENDER > range step			range	53	00	00	00
007		02	00		pitch	ON	OFF	OFF	OFF
					amp	OFF	OFF	OFF	OFF
					EG-bias	OFF	OFF	OFF	OFF

		< NAME >		< PITCH ENVELOPE >							
		FATSYNTH B		R1	R2	R3	R4	L1	L2	L3	L4
		94	67	95	60	50	50	50	50		
		ALGO	02	< LFO >							
		MID C	C 2	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
		F.B	7	SIN	38	33	32	00	OFF	1	
		SYNC	ON								

< FREQ >				< ENVELOPE >								< KBD SCALE >				< S >						
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	F	1.000	00	-7	71	41	54	61	99	95	99	00	00	-L	A-1	00	-L	0	0	0	99
2		N	01.00	00	-7	59	46	05	38	98	95	95	00	00	-L	C 1	02	-L	0	0	0	86
3	C	F	1.202	08	+7	71	41	54	61	99	95	99	00	00	-L	A-1	00	-L	0	0	0	99
4		N	01.00	00	-2	56	13	05	35	99	96	94	00	00	-L	G 2	20	-L	0	0	0	82
5		N	01.00	00	+0	56	13	04	33	99	96	94	00	00	-L	D#4	00	-L	0	0	0	77
6		N	04.00	00	+2	56	13	03	33	99	96	94	00	00	-L	D#4	00	-L	0	0	0	64

POLY /MONO		< PORTAMENTO > mode gliss time			< MODULATION >				
POLY		retai	OFF	00	MOD F.C B.C A.TCH				
LEVEL ATT		< P.BENDER > range step			range	53	00	00	00
007		02	00		pitch	ON	OFF	OFF	OFF
					amp	OFF	OFF	OFF	OFF
					EG-bias	OFF	OFF	OFF	OFF



9. GUITARS  
9. GUITARES  
9. GITAREN

	< NAME >		< PITCH ENVELOPE >								
	JAZZ GUITR		R1	R2	R3	R4	L1	L2	L3	L4	
			75	80	75	60	50	50	50	50	
		ALGO	08	< LFO >							
		MID C	C 3	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
		F.B	7	SIN	35	00	01	03	OFF	3	
		SYNC	ON								

< FREQ >				< ENVELOPE >								< KBD SCALE >				< S >						
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	N	01.00	00	+0	74	85	27	70	99	95	00	00	00	-L	A-1	00	-L	4	0	3	99
2		N	03.00	00	+0	91	25	39	60	99	86	00	00	00	-L	A-1	65	-L	2	0	4	97
3	C	N	01.00	00	+0	78	87	22	75	99	92	00	00	09	-L	G 2	00	-L	3	0	7	99
4		N	03.00	00	+0	81	87	22	75	99	92	00	00	00	-L	A-1	14	-L	4	0	4	90
5		N	03.00	00	+0	81	87	22	75	99	92	00	00	00	-L	A-1	15	-L	4	0	7	92
6		N	14.00	00	+0	99	57	99	75	99	00	00	00	53	-L	C 3	20	-L	0	0	5	75

POLY / MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD	F.C	B.C	A.TCH	
LEVEL ATT	< P.BENDER > range step			range	53	00	00	00
007	01	00		pitch	ON	OFF	OFF	OFF
				amp	OFF	OFF	OFF	OFF
				EG-bias	OFF	OFF	OFF	OFF

	< NAME >		< PITCH ENVELOPE >								
	SPANISHGTR		R1	R2	R3	R4	L1	L2	L3	L4	
			98	98	75	60	50	50	50	50	
		ALGO	14	< LFO >							
		MID C	C 3	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
		F.B	4	SIN	39	85	01	00	OFF	1	
		SYNC	OFF								

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1	C	N	01.00	00	+0	75	79	24	66	99	27	00	00	00	+E	A#1	00	+E	3	0	3	88
2		N	27.00	00	+2	91	98	24	53	99	27	00	00	00	-L	F 1	00	-E	3	0	1	96
3	C	N	01.00	00	+0	75	28	24	66	99	27	00	00	00	+E	A#1	00	+E	3	0	1	99
4		N	03.00	00	+0	91	28	24	53	99	27	00	00	00	-L	F 1	00	-E	3	0	2	63
5		N	01.00	00	+0	52	23	24	53	96	27	00	00	00	-L	D#3	00	-E	3	0	3	61
6		N	05.00	00	+0	91	28	24	53	99	27	00	00	00	-L	G 0	00	-L	3	0	2	74

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LEVEL ATT	< P.BENDER > range step			range	53	00	00	00
007	01	00		pitch	ON	OFF	OFF	OFF
				amp	OFF	OFF	OFF	OFF
				EG-bias	OFF	OFF	OFF	OFF

10. CELLO ENSEMBLE  
10. ENSEMBLE DE VIOLONCELLES  
10. CELLO-ENSEMBLE

<b>ALGORITHM :</b> 	< NAME >		< PITCH ENVELOPE >																																																																																																																																																																																						
	CELLOS    A		R1	R2	R3	R4	L1	L2	L3	L4																																																																																																																																																																															
			99	99	99	99	50	50	50	50																																																																																																																																																																															
	ALGO	15	< LFO >																																																																																																																																																																																						
	MID C	C 2	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS																																																																																																																																																																																
	F.B	7	SIN	33	10	36	00	OFF	1																																																																																																																																																																																
	SYNC	ON																																																																																																																																																																																							
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3	C	N	01.00	00	-1	50	27	35	41	95	94	94	00	80	+L	F 3	60	-L	2	0	5	99																																																																																																																																																																			
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5		N	05.00	00	-2	53	67	38	54	86	92	84	00	00	-L	A-1	00	-L	2	0	2	75																																																																																																																																																																			
6		N	12.00	00	+0	53	64	48	54	70	81	52	00	25	+L	E 4	00	-L	2	0	2	54																																																																																																																																																																			
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		mode   gliss   time																																																																																																																																																																																							
POLY		retai   OFF   00			MOD      F.C      B.C      A.TCH																																																																																																																																																																																				
LEVEL ATT		< P.BENDER >			range      53      00      00      00																																																																																																																																																																																				
		range      step			pitch      ON      OFF      OFF      OFF																																																																																																																																																																																				
007		05      00			amp      OFF      OFF      OFF      OFF																																																																																																																																																																																				
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<b>ALGORITHM :</b> 	< NAME >		< PITCH ENVELOPE >																																																																																																																																																																																						
	CELLOS    B		R1	R2	R3	R4	L1	L2	L3	L4																																																																																																																																																																															
			99	99	99	99	50	50	50	50																																																																																																																																																																															
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	F.B	7	SIN	33	10	36	00	OFF	1																																																																																																																																																																																
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1	C	N	01.00	00	+0	52	30	25	43	94	98	97	00	00	-L	A-1	00	-L	2	0	1	99																																																																																																																																																																			
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6		N	12.00	00	+0	53	64	44	54	70	81	64	00	25	+L	E 4	00	-L	2	0	2	58																																																																																																																																																																			
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LEVEL ATT		< P.BENDER >			range      53      00      00      00																																																																																																																																																																																				
		range      step			pitch      ON      OFF      OFF      OFF																																																																																																																																																																																				
007		05      00			amp      OFF      OFF      OFF      OFF																																																																																																																																																																																				
					EG-bias      OFF      OFF      OFF      OFF																																																																																																																																																																																				

11. AFRICAN MALLET  
11. MAILLET AFRICAIN  
11. AFRIKANISCHES MALLET

		< NAME >		< PITCH ENVELOPE >							
		A.MALLET A		R1	R2	R3	R4	L1	L2	L3	L4
				99	99	99	99	50	50	50	50
		ALGO	07	< LFO >							
		MID C	C 3	WAVE	SPD	DLY	PMD	AMD	SYNC	FMS	
		F.B	7	TRI	21	00	00	00	ON	2	
SYNC		ON									

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OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
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2		N	05.00	00	+0	99	30	46	50	99	80	00	00	00	-L	D#4	46	-L	4	0	4	60
3	C	N	01.00	00	+0	99	29	50	46	99	80	00	00	00	-L	A-1	00	-L	3	0	5	99
4		N	07.00	00	+0	90	63	00	82	82	48	00	00	00	-L	A-1	00	-L	0	0	5	91
5		N	07.00	00	+0	99	64	00	08	82	48	00	00	00	-L	D#4	46	-L	0	0	2	97
6		N	07.49	07	+0	99	77	55	00	78	78	00	00	00	-L	A-1	00	-L	0	0	4	87

POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >			
POLY	retai	OFF	00	MOD	F.C	B.C	A.TCH
LEVEL ATT	< P.BENDER > range step			range	53	00	00
007	02	00		pitch	ON	OFF	OFF
				amp	ON	OFF	OFF
				EG-bias	OFF	OFF	OFF

		< NAME >		< PITCH ENVELOPE >							
		A.MALLET B		R1	R2	R3	R4	L1	L2	L3	L4
				99	99	99	99	50	50	50	50
		ALGO	07	< LFO >							
		MID C	C 3	WAVE	SPD	DLY	PMD	AMD	SYNC	FMS	
		F.B	7	TRI	21	00	00	00	ON	2	
SYNC		ON									

< FREQ >				< ENVELOPE >								< KBD SCALE >				< S >						
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	N	01.00	00	+0	99	25	32	45	99	80	00	00	00	-L	A-1	00	-L	3	0	3	99
2		N	05.00	00	-2	99	76	36	36	99	87	00	00	00	-L	D#4	01	-L	4	0	3	79
3	C	N	01.00	00	+0	99	25	27	46	99	80	00	00	00	-L	A-1	00	-L	3	0	5	99
4		N	07.00	00	+0	90	80	00	82	82	48	00	00	00	-L	A-1	00	-L	1	0	5	99
5		N	10.70	07	+0	99	58	00	08	82	48	00	00	00	-L	G#3	57	-L	1	0	5	99
6		F	1950.	29	+0	99	49	55	00	78	75	00	00	00	-L	D 3	27	-L	7	0	0	99

POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >			
POLY	retai	OFF	00	MOD	F.C	B.C	A.TCH
LEVEL ATT	< P.BENDER > range step			range	00	00	00
007	00	00		pitch	OFF	OFF	ON
				amp	OFF	OFF	OFF
				EG-bias	OFF	OFF	OFF

**12. ELECTRIC PIANO & BREATH CONTROL BRASS**  
**12. PIANO ELECTRIQUE & CUIVRES AVEC COMMANDE DE PRESSION**  
**12. ELEKTRISCHES KLAVIER UND ANSATZGESTEUERTER BAß**

		< NAME >		< PITCH ENVELOPE >							
		E.P.& BR A		R1	R2	R3	R4	L1	L2	L3	L4
				99	99	99	99	50	50	50	50
		ALGO	05	< LFO >							
		MID C	C 2	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
		F.B	7	SIN	38	33	00	00	OFF	3	
		SYNC	OFF								

< FREQ >				< ENVELOPE >								< KBD SCALE >				< S >						
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	F	1.380	14	-7	96	23	25	65	99	75	00	00	00	-L	A-1	00	-L	3	0	3	95
2		N	01.01	01	-7	95	71	25	75	99	90	91	93	00	-L	A-1	00	-L	3	0	4	93
3	C	N	02.00	00	-7	95	60	34	70	99	80	00	00	00	-L	A-1	00	-L	3	0	7	98
4		N	13.00	00	+7	97	99	33	99	99	67	42	81	45	-L	D#3	00	-L	0	0	7	98
5	C	N	02.00	00	+0	72	78	20	57	99	99	99	00	00	-L	A-1	00	-L	0	3	0	99
6		N	02.00	00	+0	90	52	25	54	99	99	98	00	00	-L	A-1	00	-L	2	3	0	83

POLY / MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD F.C B.C A.TCH				
LEVEL ATT	< P.BENDER > range step			range	53	00	99	66
007	02	00		pitch	ON	OFF	OFF	ON
				amp	OFF	OFF	OFF	OFF
				EG-bias	OFF	OFF	ON	OFF

		< NAME >		< PITCH ENVELOPE >							
		E.P.& BR B		R1	R2	R3	R4	L1	L2	L3	L4
				99	99	99	99	50	50	50	50
		ALGO	05	< LFO >							
		MID C	C 2	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
		F.B	7	SIN	34	33	00	00	OFF	1	
		SYNC	OFF								

< FREQ >				< ENVELOPE >								< KBD SCALE >				< S >						
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	F	1.000	00	-7	96	23	25	71	99	75	00	00	00	-L	A-1	00	-L	3	0	2	95
2		N	01.00	00	-7	95	90	26	97	99	94	86	91	00	-L	A-1	00	-L	3	0	5	90
3	C	N	01.00	00	-7	95	48	25	60	99	94	00	00	36	-L	A 2	00	-L	3	0	4	94
4		N	11.00	00	-7	97	85	44	54	97	73	00	48	48	-L	G 3	00	-L	1	0	6	74
5	C	N	01.00	00	+0	86	99	99	57	99	99	99	00	00	-L	A-1	00	-L	3	3	0	99
6		N	01.00	00	+0	99	74	45	54	99	99	93	00	00	-L	A-1	00	-L	0	3	0	85

POLY / MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD F.C B.C A.TCH				
LEVEL ATT	< P.BENDER > range step			range	53	00	99	66
007	02	00		pitch	ON	OFF	OFF	ON
				amp	OFF	OFF	OFF	OFF
				EG-bias	OFF	OFF	ON	OFF





14. SYN-RISE  
14. SYN-RISE  
14. YN-RISE

		< NAME >		< PITCH ENVELOPE >							
		SYN-RISE A		R1	R2	R3	R4	L1	L2	L3	L4
				99	40	99	99	18	50	50	50
		ALGO	09	< LFO >							
		MID C	C 3	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
		F.B	6	TRI	35	00	00	00	ON	0	
		SYNC	ON								

< FREQ >				< ENVELOPE >								< KBD SCALE >				< S >						
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	N	02.00	00	+7	50	99	99	30	99	99	99	00	00	-L	A-1	00	-L	0	0	0	99
2		N	00.50	00	+7	99	99	99	25	99	99	99	00	30	-L	C#3	07	-L	0	0	0	93
3	C	N	02.00	00	-3	50	99	99	30	99	99	99	00	00	-L	A-1	00	-L	0	0	0	99
4		N	00.50	00	-2	99	99	99	25	99	99	99	00	00	-L	A-1	00	-L	0	0	0	99
5		N	00.50	00	+1	99	99	99	25	99	99	99	00	00	-L	A-1	00	-L	0	0	0	99
6		N	00.50	00	+0	99	99	99	25	99	99	99	00	10	-L	C#3	10	-L	0	0	0	80

POLY / MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD F.C B.C A.TCH				
LEVEL ATT	< P.BENDER > range step			range	53	00	00	00
007	12	00		pitch	ON	OFF	OFF	OFF
				amp	ON	OFF	OFF	OFF
				EG-bias	OFF	OFF	OFF	OFF

		< NAME >		< PITCH ENVELOPE >							
		SYN-RISE B		R1	R2	R3	R4	L1	L2	L3	L4
				99	99	99	99	50	50	50	50
		ALGO	09	< LFO >							
		MID C	C 3	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
		F.B	6	TRI	35	00	00	00	ON	0	
		SYNC	ON								

< FREQ >				< ENVELOPE >								< KBD SCALE >				< S >						
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	N	02.00	00	+7	50	99	99	30	99	99	99	00	00	-L	A-1	00	-L	0	0	0	99
2		N	00.50	00	+7	99	99	99	25	99	99	99	00	30	-L	C#3	07	-L	0	0	0	93
3	C	N	02.00	00	-3	50	99	99	30	99	99	99	00	00	-L	A-1	00	-L	0	0	0	99
4		N	00.50	00	-2	99	99	99	25	99	99	99	00	00	-L	A-1	00	-L	0	0	0	99
5		N	00.50	00	+1	99	99	99	25	99	99	99	00	00	-L	A-1	00	-L	0	0	0	99
6		N	00.50	00	+0	99	99	99	25	99	99	99	00	10	-L	C#3	03	-L	0	0	0	80

POLY / MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD F.C B.C A.TCH				
LEVEL ATT	< P.BENDER > range step			range	53	00	00	00
007	12	00		pitch	ON	OFF	OFF	OFF
				amp	ON	OFF	OFF	OFF
				EG-bias	OFF	OFF	OFF	OFF

15. CLAV.  
15. CLAV.  
15. KLAVICHORD

		< NAME >		< PITCH ENVELOPE >							
		CLAV. A		R1	R2	R3	R4	L1	L2	L3	L4
				99	99	99	99	50	50	50	50
		ALGO	18	< LFO >							
		MID C	C 3	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
		F.B	3	SIN	30	00	00	00	OFF	2	
		SYNC	ON								

< FREQ >					< ENVELOPE >					< KBD SCALE >					< S >							
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	N	01.00	00	+1	95	92	28	60	99	90	00	00	00	-L	A-1	00	-L	3	0	7	99
2		N	00.50	00	-1	95	95	00	00	99	96	89	00	00	-L	A-1	00	-L	3	0	5	82
3		N	04.50	50	+0	98	87	00	00	87	86	00	00	00	-L	F 2	21	-L	3	0	7	85
4		N	03.00	00	+0	95	92	28	60	99	90	00	00	00	-L	A-1	00	-L	3	0	3	81
5		N	04.00	00	-2	95	95	54	00	99	96	89	00	00	-L	A-1	00	-L	3	0	4	74
6		N	12.00	00	+0	98	87	00	00	87	86	00	00	00	-L	F 2	21	-L	3	0	2	82

POLY /MONO		< PORTAMENTO >			< MODULATION >			
		mode	gliss	time				
POLY		retai	OFF	00				
LEVEL ATT		< P.BENDER >						
		range	step					
007		02	00					

		< NAME >		< PITCH ENVELOPE >							
		CLAV. B		R1	R2	R3	R4	L1	L2	L3	L4
				99	99	99	99	50	50	50	50
		ALGO	18	< LFO >							
		MID C	C 3	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
		F.B	3	SIN	30	00	00	00	OFF	2	
		SYNC	ON								

< FREQ >					< ENVELOPE >					< KBD SCALE >					< S >							
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	N	02.00	00	-3	95	92	28	60	99	90	00	00	00	-L	A-1	00	-L	3	0	7	99
2		N	00.50	00	-1	95	95	00	00	99	96	89	00	00	-L	A-1	00	-L	3	0	5	82
3		N	10.50	50	+0	98	87	00	00	87	86	00	00	00	-L	F 2	21	-L	3	0	7	85
4		N	03.00	00	+0	95	92	28	60	99	90	00	00	00	-L	A-1	00	-L	3	0	3	81
5		N	04.00	00	-2	95	95	54	00	99	96	89	00	00	-L	A-1	00	-L	3	0	4	74
6		N	20.00	00	+0	98	87	00	00	87	86	00	00	00	-L	F 2	21	-L	3	0	2	82

POLY /MONO		< PORTAMENTO >			< MODULATION >			
		mode	gliss	time				
POLY		retai	OFF	00				
LEVEL ATT		< P.BENDER >						
		range	step					
007		02	00					

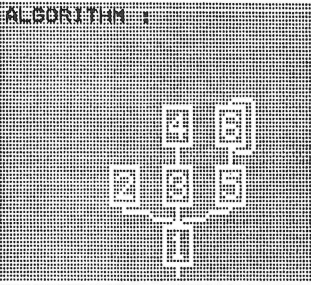
**16. TINE ELECTRIC PIANO & STRINGS**  
**16. PIANO ELECTRIQUE A SONORITE METALLIQUE & CORDES**  
**16. ELEKTRISCHE KLAVIER UND STREICHER**

		< NAME >		< PITCH ENVELOPE >																																																																																																																																																																																					
		TINE E.PNO		R1	R2	R3	R4	L1	L2	L3	L4																																																																																																																																																																														
				99	99	99	99	50	50	50	50																																																																																																																																																																														
		ALGO	28	< LFO >																																																																																																																																																																																					
		MID C	C 3	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS																																																																																																																																																																															
		F.B	6	TRI	35	00	00	00	ON	0																																																																																																																																																																															
		SYNC	OFF																																																																																																																																																																																						
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3	C	F	1.622	21	+0	97	50	17	61	99	98	00	00	00	-L	A-1	00	-L	2	0	1	99																																																																																																																																																																			
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5		F	4677.	67	+0	99	78	36	89	99	62	00	99	12	-L	C 3	56	+L	0	0	6	57																																																																																																																																																																			
6	C	N	08.95	79	+0	92	86	99	99	99	00	00	00	00	-L	D#3	00	-L	2	0	2	99																																																																																																																																																																			
POLY /MONO		< PORTAMENTO >			< MODULATION >																																																																																																																																																																																				
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					pitch	ON	OFF	OFF	OFF																																																																																																																																																																																
					amp	OFF	OFF	OFF	OFF																																																																																																																																																																																
					EG-bias	OFF	OFF	OFF	OFF																																																																																																																																																																																

		< NAME >		< PITCH ENVELOPE >																																																																																																																																																																																					
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				94	67	95	60	50	50	50	50																																																																																																																																																																														
		ALGO	02	< LFO >																																																																																																																																																																																					
		MID C	G#1	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS																																																																																																																																																																															
		F.B	7	SIN	38	33	17	00	OFF	1																																																																																																																																																																															
		SYNC	ON																																																																																																																																																																																						
<table border="1"> <thead> <tr> <th colspan="4">&lt; FREQ &gt;</th> <th colspan="4">&lt; ENVELOPE &gt;</th> <th colspan="4">&lt; KBD SCALE &gt;</th> <th colspan="2">&lt; S &gt;</th> </tr> <tr> <th>OP</th><th>M</th><th>FC</th><th>FF</th><th>D</th><th>R1</th><th>R2</th><th>R3</th><th>R4</th><th>L1</th><th>L2</th><th>L3</th><th>L4</th><th>LD</th><th>LC</th><th>BP</th><th>RD</th><th>RC</th><th>R</th><th>M</th><th>V</th><th>TL</th> </tr> </thead> <tbody> <tr> <td>1</td><td>C</td><td>F</td><td>1.000</td><td>00</td><td>-7</td><td>46</td><td>33</td><td>20</td><td>35</td><td>99</td><td>92</td><td>84</td><td>00</td><td>00</td><td>-L</td><td>A-1</td><td>00</td><td>-L</td><td>2</td><td>3</td><td>1</td><td>99</td> </tr> <tr> <td>2</td><td></td><td>N</td><td>02.50</td><td>25</td><td>-6</td><td>99</td><td>46</td><td>00</td><td>28</td><td>99</td><td>93</td><td>87</td><td>00</td><td>00</td><td>-L</td><td>D#4</td><td>00</td><td>-L</td><td>1</td><td>0</td><td>1</td><td>84</td> </tr> <tr> <td>3</td><td>C</td><td>F</td><td>1.000</td><td>00</td><td>-7</td><td>46</td><td>33</td><td>20</td><td>35</td><td>99</td><td>92</td><td>84</td><td>00</td><td>00</td><td>-L</td><td>A-1</td><td>00</td><td>-L</td><td>2</td><td>3</td><td>0</td><td>99</td> </tr> <tr> <td>4</td><td></td><td>N</td><td>02.50</td><td>25</td><td>+7</td><td>99</td><td>46</td><td>00</td><td>28</td><td>99</td><td>93</td><td>87</td><td>00</td><td>00</td><td>-L</td><td>D#4</td><td>00</td><td>-L</td><td>7</td><td>0</td><td>1</td><td>84</td> </tr> <tr> <td>5</td><td></td><td>N</td><td>02.50</td><td>25</td><td>+0</td><td>99</td><td>46</td><td>00</td><td>28</td><td>99</td><td>93</td><td>87</td><td>00</td><td>00</td><td>-L</td><td>D#4</td><td>00</td><td>-L</td><td>1</td><td>0</td><td>0</td><td>77</td> </tr> <tr> <td>6</td><td></td><td>N</td><td>05.00</td><td>00</td><td>-1</td><td>99</td><td>46</td><td>00</td><td>28</td><td>99</td><td>93</td><td>87</td><td>00</td><td>00</td><td>-L</td><td>D#4</td><td>00</td><td>-L</td><td>1</td><td>0</td><td>0</td><td>71</td> </tr> </tbody> </table>												< FREQ >				< ENVELOPE >				< KBD SCALE >				< S >		OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	1	C	F	1.000	00	-7	46	33	20	35	99	92	84	00	00	-L	A-1	00	-L	2	3	1	99	2		N	02.50	25	-6	99	46	00	28	99	93	87	00	00	-L	D#4	00	-L	1	0	1	84	3	C	F	1.000	00	-7	46	33	20	35	99	92	84	00	00	-L	A-1	00	-L	2	3	0	99	4		N	02.50	25	+7	99	46	00	28	99	93	87	00	00	-L	D#4	00	-L	7	0	1	84	5		N	02.50	25	+0	99	46	00	28	99	93	87	00	00	-L	D#4	00	-L	1	0	0	77	6		N	05.00	00	-1	99	46	00	28	99	93	87	00	00	-L	D#4	00	-L	1	0	0	71
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1	C	F	1.000	00	-7	46	33	20	35	99	92	84	00	00	-L	A-1	00	-L	2	3	1	99																																																																																																																																																																			
2		N	02.50	25	-6	99	46	00	28	99	93	87	00	00	-L	D#4	00	-L	1	0	1	84																																																																																																																																																																			
3	C	F	1.000	00	-7	46	33	20	35	99	92	84	00	00	-L	A-1	00	-L	2	3	0	99																																																																																																																																																																			
4		N	02.50	25	+7	99	46	00	28	99	93	87	00	00	-L	D#4	00	-L	7	0	1	84																																																																																																																																																																			
5		N	02.50	25	+0	99	46	00	28	99	93	87	00	00	-L	D#4	00	-L	1	0	0	77																																																																																																																																																																			
6		N	05.00	00	-1	99	46	00	28	99	93	87	00	00	-L	D#4	00	-L	1	0	0	71																																																																																																																																																																			
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		mode gliss time																																																																																																																																																																																							
POLY		retai OFF 00																																																																																																																																																																																							
LEVEL ATT		< P.BENDER >																																																																																																																																																																																							
		range step																																																																																																																																																																																							
007		05 00																																																																																																																																																																																							
					range	53	99	00	00																																																																																																																																																																																
					pitch	ON	OFF	OFF	OFF																																																																																																																																																																																
					amp	OFF	OFF	OFF	OFF																																																																																																																																																																																
					EG-bias	OFF	ON	OFF	OFF																																																																																																																																																																																



**17. BREATH CONTROL FLUTE & STRING BELLS**  
**17. FLUTE AVEC COMMANDE DE PRESSION & CORDE A CLOCHES**  
**17. ANSATZGESTEUERTE QUERFLÖTE & STREICHER**

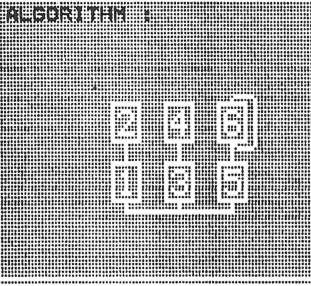
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		ALGO	16	< LFO >							
		MID C	C 3	WAVE	SPD	DLY	FMD	AMD	SYNC	PMS	
		F.B	5	TRI	35	23	02	13	OFF	1	
		SYNC	ON								

< FREQ >				< ENVELOPE >								< KBD SCALE >				< S >							
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL		
1	C	N	01.00	00	+0	66	72	75	61	93	89	98	00	00	-L	D	3	00	-L	0	3	1	92
2		N	01.00	00	+2	99	97	62	54	99	99	90	00	00	-L	A-1	00	-L	4	0	0	0	69
3		N	01.00	00	+4	53	38	75	61	88	44	24	00	00	+L	G	3	00	-L	0	0	1	68
4		N	01.53	53	+0	61	25	25	60	99	99	97	00	10	-L	A	4	10	-L	3	0	0	47
5		N	02.00	00	+0	65	38	00	61	99	00	00	00	00	-L	D	4	43	-L	0	0	0	54
6		N	01.53	53	+1	99	64	98	61	99	67	52	00	00	-L	G	3	00	+L	0	0	1	84

POLY /MONO		< PORTAMENTO >			< MODULATION >			
		mode	gliss	time				
POLY		retai	OFF	00	MOD F.C B.C A.TCH			
LEVEL ATT		< P.BENDER >			range pitch amp EG-bias			
		range	step					
007		02	00		53 00 99 00 ON OFF OFF ON ON OFF OFF OFF OFF OFF ON OFF			

		< NAME >		< PITCH ENVELOPE >							
		STRINGBELL		R1	R2	R3	R4	L1	L2	L3	L4
				99	99	99	99	50	50	50	50
		ALGO	05	< LFO >							
		MID C	C 3	WAVE	SPD	DLY	FMD	AMD	SYNC	PMS	
		F.B	7	TRI	34	40	43	00	OFF	1	
		SYNC	ON								


  


< FREQ >				< ENVELOPE >								< KBD SCALE >				< S >							
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1	C	N	01.00	00	+0	37	42	17	34	99	99	74	00	99	+L	C	8	00	-E	3	3	0	99
2		N	03.00	00	+7	99	00	00	00	99	99	99	00	32	+L	C	3	00	-E	7	0	0	71
3	C	N	02.00	00	+0	99	99	36	35	99	99	00	00	00	-L	F#3	99	+L	3	3	0	99	
4		N	14.56	12	+0	99	72	31	17	00	70	00	00	99	+L	A	3	99	+L	7	0	0	99
5	C	N	01.00	00	+7	37	42	16	34	99	99	80	00	00	-L	C	1	00	-E	4	3	0	99
6		N	01.00	00	-7	99	00	00	00	99	99	99	00	00	-L	C	1	00	-E	7	0	0	77

POLY /MONO		< PORTAMENTO >			< MODULATION >			
		mode	gliss	time				
POLY		retai	OFF	00	MOD F.C B.C A.TCH			
LEVEL ATT		< P.BENDER >			range pitch amp EG-bias			
		range	step					
007		02	00		53 99 00 00 ON OFF OFF ON OFF OFF OFF OFF OFF ON OFF OFF			

18. HORNS  
18. CORS  
18. HÖRNER

ALGORITHM :										<div>&lt; NAME &gt;</div>				<div>&lt; PITCH ENVELOPE &gt;</div>																									
										<div>HORN SEC.A</div>																													
										<div>ALGO 18</div>																													
										<div>MID C C 2</div>				<div>&lt; LFO &gt;</div>																									
										<div>F.B 7</div>				<div>WAVE SPD DLY PMD AMD SYNC PMS</div>																									
										<div>SYNC ON</div>				<div>TRI 31 00 00 00 00 OFF 1</div>																									
<div>&lt; FREQ &gt;</div>										<div>&lt; ENVELOPE &gt;</div>										<div>&lt; KBD SCALE &gt;</div>										<div>&lt; S &gt;</div>									
<div>OP M FC FF D</div>										<div>R1 R2 R3 R4 L1 L2 L3 L4</div>										<div>LD LC BP RD RC R</div>										<div>M V TL</div>									
1 C										N 01.00 00 +0										57 24 19 60 99 86 86 00										00 -L A-1 00 -L 2 0 2 99									
2										N 01.00 00 +0										37 34 15 64 85 00 00 00										00 -L A-1 00 -L 2 0 2 67									
3										N 01.00 00 +0										46 35 22 56 99 86 86 00										00 -L A-1 00 -L 1 0 3 79									
4										N 01.00 00 +0										66 92 22 50 53 61 62 00										00 -L A-1 00 -L 0 0 1 79									
5										N 03.18 06 -1										48 55 22 50 98 61 62 00										00 -L A-1 00 -L 0 0 1 70									
6										N 08.47 21 +0										77 56 20 70 99 00 00 00										00 -L A-1 00 -L 7 0 1 79									
<div>POLY /MONO</div>										<div>&lt; PORTAMENTO &gt;</div> <div>mode gliss time</div>										<div>&lt; MODULATION &gt;</div>																			
<div>POLY</div>										<div>retai OFF 00</div>										<div>MOD F.C B.C A.TCH</div>																			
<div>LEVEL ATT</div>										<div>&lt; P.BENDER &gt;</div> <div>range step</div>										<div>range 53 00 00 00</div> <div>pitch ON OFF OFF ON</div> <div>amp OFF OFF OFF OFF</div> <div>EG-bias OFF OFF OFF OFF</div>																			
<div>007</div>										<div>02 00</div>																													

ALGORITHM :										<div>&lt; NAME &gt;</div>				<div>&lt; PITCH ENVELOPE &gt;</div>																									
										<div>HORN SEC.B</div>																													
										<div>ALGO 18</div>																													
										<div>MID C C 2</div>				<div>&lt; LFO &gt;</div>																									
										<div>F.B 7</div>				<div>WAVE SPD DLY PMD AMD SYNC PMS</div>																									
										<div>SYNC ON</div>				<div>TRI 35 00 00 00 OFF 1</div>																									
<div>&lt; FREQ &gt;</div>										<div>&lt; ENVELOPE &gt;</div>										<div>&lt; KBD SCALE &gt;</div>										<div>&lt; S &gt;</div>									
<div>OP M FC FF D</div>										<div>R1 R2 R3 R4 L1 L2 L3 L4</div>										<div>LD LC BP RD RC R</div>										<div>M V TL</div>									
1 C										N 01.00 00 +7										57 24 19 60 99 86 86 00										00 -L A-1 00 -L 2 0 2 99									
2										N 01.00 00 +7										37 34 15 64 85 00 00 00										00 -L A-1 00 -L 2 0 1 67									
3										N 01.00 00 +7										46 35 22 56 99 86 86 00										00 -L A-1 00 -L 1 0 2 79									
4										N 01.00 00 +7										66 92 22 50 53 61 62 00										00 -L A-1 00 -L 0 0 1 79									
5										N 03.18 06 +7										48 55 22 50 98 61 62 00										00 -L A-1 00 -L 0 0 1 70									
6										N 08.47 21 +7										77 56 20 70 99 00 00 00										00 -L A-1 00 -L 7 0 1 79									
<div>POLY /MONO</div>										<div>&lt; PORTAMENTO &gt;</div> <div>mode gliss time</div>										<div>&lt; MODULATION &gt;</div>																			
<div>POLY</div>										<div>retai OFF 00</div>										<div>MOD F.C B.C A.TCH</div>																			
<div>LEVEL ATT</div>										<div>&lt; P.BENDER &gt;</div> <div>range step</div>										<div>range 56 00 00 00</div> <div>pitch ON OFF OFF ON</div> <div>amp OFF OFF OFF OFF</div> <div>EG-bias OFF OFF OFF OFF</div>																			
<div>007</div>										<div>02 00</div>																													

19. DOUBLE HARP  
19. HARPE DOUBLE  
19. DOPPELHARFE

	< NAME >		< PITCH ENVELOPE >							
	DBL.HARP A		R1	R2	R3	R4	L1	L2	L3	L4
			99	99	99	99	50	50	50	50
ALGO		14	< LFO >							
MID C		C 3	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
F.B		7								
SYNC		ON	TRI	27	41	01	00	OFF	3	

< FREQ >					< ENVELOPE >								< KBD SCALE >						< S >		
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL
1	C	N	01.00	00 +0	35	99	33	38	69	99	00	00	00	-L	A-1	00	-L	4	0	2	92
2		N	04.00	00 +0	99	60	39	30	99	99	00	00	00	-L	C#3	28	-L	2	0	3	82
3	C	N	01.00	00 +5	83	34	00	37	99	00	00	00	00	-L	C 1	28	-E	1	0	6	99
4		N	02.00	00 +0	99	34	26	39	99	00	00	00	00	-E	A 6	99	-L	2	0	5	82
5		N	05.00	00 +0	99	56	26	42	99	00	00	00	00	-L	C 1	56	-E	0	0	5	83
6		N	06.00	00 +1	96	89	26	46	99	00	00	00	00	-L	A-1	00	-L	0	0	4	84

POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD F.C B.C A.TCH				
LEVEL ATT	< P.BENDER > range step			range	53	00	00	00
007	05	00		pitch	ON	OFF	OFF	OFF
				amp	OFF	OFF	OFF	OFF
				EG-bias	OFF	OFF	OFF	OFF

	< NAME >		< PITCH ENVELOPE >							
	DBL.HARP B		R1	R2	R3	R4	L1	L2	L3	L4
			99	99	99	99	50	50	50	50
ALGO		03	< LFO >							
MID C		C 3	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
F.B		6								
SYNC		ON	SIN	34	33	00	00	ON	1	

< FREQ >					< ENVELOPE >								< KBD SCALE >					< S >				
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	N	01.00	00	+5	32	95	29	37	65	99	00	00	00	-L	A-1	00	-L	5	0	5	99
2		N	02.00	00	-2	95	46	32	12	99	99	00	00	00	+L	C#4	00	-L	3	0	3	76
3		N	02.00	00	-6	95	50	45	10	99	99	00	00	00	-L	G 4	37	-L	3	0	0	91
4	C	N	01.00	00	-4	74	99	23	39	81	99	00	00	00	-L	A-1	00	-L	3	0	5	99
5		N	03.00	00	+4	95	35	23	28	99	70	00	00	00	-L	C#4	35	-L	4	0	4	79
6		N	03.00	00	+1	95	48	28	24	94	79	00	00	00	-E	A 4	00	-L	7	0	3	89

POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD F.C B.C A.TCH				
LEVEL ATT	< P.BENDER > range step			range	53	00	00	00
007	05	00		pitch	ON	OFF	OFF	OFF
				amp	OFF	OFF	OFF	OFF
				EG-bias	OFF	OFF	OFF	OFF

20. ELECTRIC GUITAR  
20. GUITARE ELECTRIQUE  
20. E-GITARRE

	< NAME >		< PITCH ENVELOPE >							
	E.GUITAR A		R1	R2	R3	R4	L1	L2	L3	L4
			99	99	99	99	50	50	50	50
ALGO		09	< LFO >							
MID C		C 2	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
F.B		6								
SYNC		ON	TRI	45	00	00	00	ON	2	

< FREQ >					< ENVELOPE >								< KBD SCALE >				< S >				
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL
1	C	N	03.00	00 -3	88	60	24	48	99	87	00	00	00	-L	A-1	00	-L	5	0	0	99
2		N	01.00	00 +0	66	75	19	53	99	86	53	63	00	-L	D#3	15	-L	3	0	5	99
3	C	N	01.00	00 +0	88	82	18	67	99	92	00	00	00	-L	A-1	00	-L	4	0	3	99
4		F	4365.	64 -2	85	56	62	40	99	46	00	00	00	-L	B 2	07	-L	6	0	1	85
5		N	03.00	00 +0	66	80	14	67	99	92	00	54	00	-L	A-1	00	-L	5	0	5	94
6		N	09.00	00 +0	88	34	14	67	99	80	00	99	00	-L	G#2	35	-L	5	0	3	82

POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD F.C B.C A.TCH				
LEVEL ATT	< P.BENDER > range step			range	59	00	00	00
007	02	00		pitch	ON	OFF	OFF	OFF
				amp	ON	OFF	OFF	OFF
				EG-bias	OFF	OFF	OFF	OFF

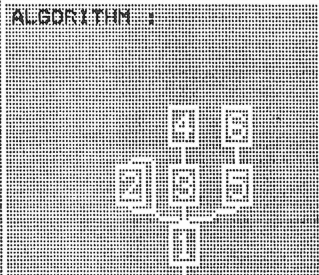
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	E.GUITAR B		R1	R2	R3	R4	L1	L2	L3	L4
			99	99	99	99	50	50	50	50
ALGO		09	< LFO >							
MID C		C 2	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
F.B		6								
SYNC		ON	TRI	45	00	00	00	ON	2	

< FREQ >					< ENVELOPE >								< KBD SCALE >					< S >				
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	N	03.00	00	-3	88	60	24	48	99	87	00	00	00	-L	A-1	00	-L	5	0	0	99
2		N	01.00	00	+0	66	75	19	53	99	86	53	63	00	-L	D#3	15	-L	3	0	5	99
3	C	N	01.00	00	+0	88	82	18	67	99	92	00	00	00	-L	A-1	00	-L	4	0	3	99
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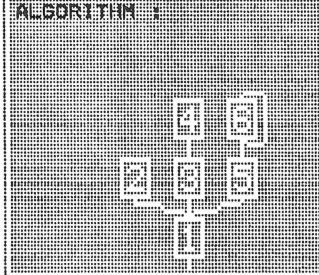
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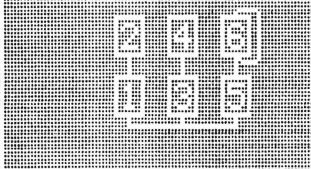
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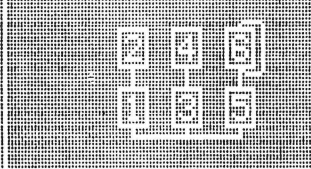
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22. HARPSICHORD  
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22. HARMONIUM

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		MID C	C 3	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
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		SYNC	ON								

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3	C	N	01.00	00	+4	95	28	27	47	99	90	00	00	00	-L	A-1	00	-L	3	0	2	85
4		N	03.00	00	+0	95	72	71	99	99	97	91	98	00	-L	C#5	46	-L	1	0	0	99
5	C	N	04.00	00	+3	95	28	27	47	99	90	00	00	00	-L	A-1	00	-L	3	0	3	83
6		N	06.00	00	+0	95	72	71	99	99	97	91	98	00	-L	C#5	55	-L	1	0	0	87

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LEVEL ATT	< P.BENDER > range step			range	00	00	00
007	00	00		pitch	OFF	OFF	OFF
				amp	OFF	OFF	OFF
				EG-bias	OFF	OFF	OFF

<b>ALGORITHM :</b>  	< NAME >		< PITCH ENVELOPE >								
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		ALGO	05	< LFO >							
		MID C	C 3	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
		F.B	1	TRI	35	00	00	00	OFF	2	
		SYNC	ON								

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3	C	N	01.00	00	-1	95	28	27	47	99	90	00	00	00	-L	A-1	00	-L	4	0	5	83
4		N	03.00	00	+0	95	72	71	74	99	97	94	95	00	-L	C#5	46	-L	1	0	0	99
5	C	N	04.00	00	-1	95	28	27	47	99	90	00	00	00	-L	A-1	00	-L	5	0	3	91
6		N	06.00	00	+0	95	72	71	99	99	97	91	95	00	-L	B 3	55	-L	1	0	0	92

POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >			
POLY	retai	OFF	00	MOD	F.C	B.C	A.TCH
LEVEL ATT	< P.BENDER > range step			range	00	00	00
007	00	00		pitch	OFF	OFF	OFF
				amp	OFF	OFF	OFF
				EG-bias	OFF	OFF	OFF

23. VIBRAPHONE  
23. VIBRAPHONE  
23. VIBRAPHON

	< NAME >		< PITCH ENVELOPE >							
	VIBES A		R1	R2	R3	R4	L1	L2	L3	L4
			99	99	99	99	50	50	50	50
	ALGO	23	< LFO >							
MID C	C 3		WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
F.B	5		TRI	26	00	00	00	ON	1	
SYNC	ON									

< FREQ >					< ENVELOPE >								< KBD SCALE >					< S >					
OP		M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	N	04.00	00	+0	99	28	99	50	99	25	00	00	12	-L	C	3	12	+L	2	0	7	70
2	C	N	01.00	00	+0	80	85	24	50	99	90	00	00	04	-L	C	3	12	+L	2	0	5	99
3		N	03.00	00	+0	80	85	43	50	99	74	00	00	12	-L	C	3	12	+L	4	0	4	78
4	C	N	01.00	00	+6	80	85	24	50	99	90	00	00	00	-L	A-1	00	-L	3	0	7	99	
5	C	N	01.00	00	+7	80	85	24	50	99	90	00	00	00	-L	A-1	00	-L	3	0	5	99	
6		N	14.00	00	+0	99	48	99	50	99	32	00	00	12	-L	C	3	12	+L	5	0	7	62

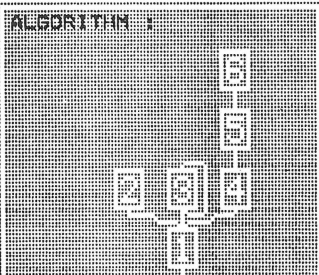
POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD		F.C	B.C	A.TCH
LEVEL ATT	< P.BENDER > range step			range	53	00	00	00
				pitch	ON	OFF	OFF	OFF
				amp	OFF	OFF	OFF	OFF
007	00	00		EG-bias	OFF	OFF	OFF	OFF

	< NAME >		< PITCH ENVELOPE >							
	VIBES B		R1	R2	R3	R4	L1	L2	L3	L4
			99	99	99	99	50	50	50	50
	ALGO	23	< LFO >							
MID C	C 3		WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
F.B	5		SIN	19	00	18	99	ON	1	
SYNC	ON									

< FREQ >					< ENVELOPE >								< KBD SCALE >					< S >					
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL		
1	C	N	04.00	00	+0	99	28	99	50	99	25	00	00	12	-L	C	3	12	+L	2	1	7	56
2	C	N	01.00	00	+0	80	85	24	50	99	90	00	00	04	-L	C	3	12	+L	2	1	5	99
3		N	03.00	00	+0	80	85	43	50	99	74	00	00	12	-L	C	3	12	+L	4	1	6	78
4	C	N	01.00	00	+6	80	85	24	50	99	90	00	00	00	-L	A-1	00	-L	3	1	5	99	
5	C	N	01.00	00	+7	80	85	24	50	99	90	00	00	00	-L	A-1	00	-L	3	1	5	99	
6		N	14.00	00	+0	99	48	99	50	99	32	00	00	12	-L	C	3	12	+L	5	1	7	62

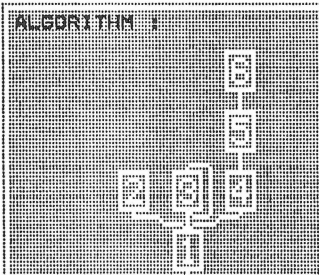
POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD		F.C	B.C	A.TCH
LEVEL ATT	< P.BENDER > range step			range	53	00	00	00
				pitch	ON	OFF	OFF	OFF
				amp	OFF	OFF	OFF	OFF
007	00	00		EG-bias	OFF	OFF	OFF	OFF

**24. BREATH CONTROL SAX & BRASS HORN**  
**24. SAX AVEC COMMANDE DE PRESSION & COR**  
**24. ANSATZGESTEUERTES SAXOPHON & POSAUNE**

	< NAME >		< PITCH ENVELOPE >							
	SAX BC		R1	R2	R3	R4	L1	L2	L3	L4
			94	67	95	60	50	50	50	50
			< LFO >							
ALGO		18	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
MID C		C 3								
F.B		7								
SYNC		OFF	SIN	34	33	00	00	OFF	1	

< FREQ >					< ENVELOPE >								< KBD SCALE >					< S >			
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL
1	C	N	01.00	00 -7	64	11	07	65	99	99	99	00	00	-L	A-1	00	-L	0	3	0	95
2		N	00.50	00 +0	95	00	25	54	99	99	99	00	00	-L	C 3	53	-L	3	1	0	75
3		N	00.50	00 +0	99	16	14	64	99	99	98	00	00	-L	A 2	00	-L	0	2	0	76
4		N	00.50	00 +0	98	14	07	64	99	99	99	00	00	-L	A-1	00	-L	0	2	0	70
5		N	05.80	16 +7	98	10	06	62	98	99	99	00	00	-L	A-1	00	-L	0	3	0	52
6		N	00.50	00 +0	90	52	25	54	99	99	99	00	00	-L	E 0	00	-L	2	0	7	99

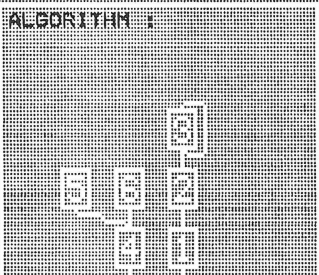
POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
				MOD	F.C	B.C	A.TCH	
POLY	retai	OFF	00					
LEVEL ATT	< P.BENDER > range step			range	53	00	99	00
				pitch	ON	OFF	OFF	OFF
				amp	OFF	OFF	OFF	OFF
				EG-bias	OFF	OFF	ON	OFF
007	02	00						

	< NAME >		< PITCH ENVELOPE >							
	BRASSHORNS		R1	R2	R3	R4	L1	L2	L3	L4
			94	67	95	60	53	50	50	50
			< LFO >							
ALGO		18	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
MID C		C 2								
F.B		7								
SYNC		ON	TRI	35	00	05	00	OFF	1	

< FREQ >					< ENVELOPE >								< KBD SCALE >					< S >				
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	N	01.00	00	-7	57	24	19	60	99	86	86	00	00	-L	A-1	00	-L	2	3	2	99
2		N	01.00	00	+7	37	34	15	64	85	00	00	00	00	-L	A-1	00	-L	2	0	2	67
3		N	01.00	00	+7	49	35	22	56	99	86	86	00	00	-L	A-1	00	-L	1	0	3	82
4		N	01.00	00	-7	66	92	22	50	53	61	62	00	00	-L	A-1	00	-L	0	0	1	79
5		N	03.18	06	-1	48	55	22	50	98	61	62	00	00	-L	A-1	00	-L	0	0	1	70
6		N	08.47	21	+0	77	56	20	70	99	00	00	00	00	-L	A-1	00	-L	7	0	1	79

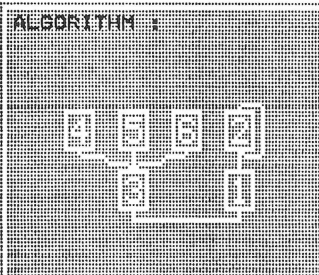
POLY /MONO		< PORTAMENTO > mode gliss time		< MODULATION >					
POLY		retai	OFF	00	MOD F.C B.C A.TCH				
LEVEL ATT		< P.BENDER > range step		range	53	99	00	00	
				pitch	ON	OFF	OFF	OFF	
				amp	OFF	OFF	OFF	OFF	
				EG-bias	OFF	ON	OFF	OFF	
007		02	00						

25. FM PIANO  
25. PIANO FM  
25. FM PIANO

<b>ALGORITHM :</b> 	< NAME >		< PITCH ENVELOPE >							
	FM PIANO A		R1	R2	R3	R4	L1	L2	L3	L4
			99	99	00	00	50	50	50	50
			< LFO >							
ALGO		10	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
MID C		C 3	TRI	99	00	00	00	OFF	0	
F.B		6								
SYNC		OFF								

< FREQ >					< ENVELOPE >								< KBD SCALE >				< S >					
OP		M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL
1	C	N	00.50	00	+0	80	32	18	45	99	95	00	00	00	-L	A-1	00	-L	4	0	2	99
2		N	00.50	00	-7	99	39	21	65	99	85	00	99	05	+L	D 3	04	-L	0	0	2	88
3		N	08.00	00	+2	95	17	17	53	99	95	00	93	99	+E	B 2	68	-E	0	0	7	67
4	C	N	00.50	00	+5	95	47	21	45	99	97	00	00	00	-L	A-1	00	-E	4	0	1	99
5		N	00.50	00	+4	95	33	18	36	99	95	00	82	36	+L	C 3	09	-L	0	0	2	79
6		N	03.00	00	+7	99	49	17	22	99	95	00	99	12	+L	D#3	10	-L	0	0	2	71

POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD F.C B.C A.TCH				
LEVEL ATT	< P.BENDER > range step			range	00	00	00	00
				pitch	OFF	ON	OFF	OFF
				amp	OFF	OFF	OFF	OFF
				EG-bias	OFF	OFF	OFF	OFF
007	05	00						

<b>ALGORITHM :</b> 	< NAME >		< PITCH ENVELOPE >							
	FM PIANO B		R1	R2	R3	R4	L1	L2	L3	L4
			99	99	99	60	50	51	50	50
			< LFO >							
ALGO		12	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
MID C		C 2	TRI	35	00	00	00	OFF	0	
F.B		6								
SYNC		ON								

< FREQ >					< ENVELOPE >								< KBD SCALE >					< S >				
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	N	01.00	00	-6	73	33	15	49	99	00	00	00	99	+L	C 3	00	-L	7	0	2	99
2		N	14.40	20	+4	99	85	35	67	99	75	30	00	08	+L	F 2	04	-L	0	0	5	99
3	C	N	01.00	00	-1	75	22	08	45	99	91	00	00	00	+L	B 3	00	-L	7	0	2	99
4		N	01.00	00	+5	75	99	06	46	99	88	00	00	00	+L	D 1	08	-L	3	0	2	89
5		N	05.00	00	+7	75	21	23	72	99	88	00	99	00	+L	F#2	26	-L	5	0	4	81
6		N	21.63	03	+7	75	20	10	99	99	88	00	99	00	+L	C 1	10	-L	7	0	5	46

POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD F.C B.C A.TCH				
LEVEL ATT	< P.BENDER > range step			range	00	00	00	00
				pitch	OFF	ON	OFF	OFF
				amp	OFF	OFF	OFF	OFF
				EG-bias	OFF	OFF	OFF	OFF
007	05	00						



26. MODULATION WHEEL TIMPANI & ORCHESTRA  
26. TIMBALES AVEC MOLETTE DE MODULATION & ORCHESTRE  
26. KESSELPALKEN UND ORCHESTER

	< NAME >		< PITCH ENVELOPE >							
	TIMFANI MW		R1	R2	R3	R4	L1	L2	L3	L4
			98	98	75	60	50	51	50	50
	ALGO	16	< LFO >							
	MID C	C 3	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
	F.B	7	TRI	11	00	16	00	OFF	2	
	SYNC	ON								

< FREQ >					< ENVELOPE >								< KBD SCALE >					< S >			
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL
1	C	N	00.50	00 +0	91	36	98	33	99	00	00	00	00	-L	A-1	00	-L	3	3	7	99
2		N	00.50	00 +3	99	76	26	23	99	72	99	00	00	-L	D 3	00	-E	4	0	1	80
3		N	00.68	36 -3	99	77	26	23	99	72	00	00	00	-L	A-1	00	-E	3	0	0	85
4		N	00.87	75 +0	65	31	17	30	99	75	00	00	00	+L	D 3	15	-L	3	0	6	87
5		N	00.50	00 +0	99	50	26	19	99	00	00	00	00	+L	F 6	00	-E	0	0	1	73
6		N	00.78	56 +0	98	02	26	27	98	00	00	00	00	-L	D 3	24	-L	4	0	1	73

POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD	F.C	B.C	A.TCH	
LEVEL ATT	< P.BENDER > range step			range	99	00	00	00
007	03	00		pitch	OFF	OFF	OFF	OFF
				amp	OFF	OFF	OFF	OFF
				EG-bias	ON	OFF	OFF	OFF

	< NAME >		< PITCH ENVELOPE >							
	ORCHESTRA		R1	R2	R3	R4	L1	L2	L3	L4
			99	99	99	99	50	50	50	50
	ALGO	02	< LFO >							
	MID C	C 2	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
	F.B	7	SIN	30	63	06	00	OFF	3	
	SYNC	ON								

< FREQ >					< ENVELOPE >								< KBD SCALE >					< S >			
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL
1	C	N	01.00	00 +0	80	56	10	45	98	98	36	00	00	-L	A-1	00	-L	0	0	3	99
2		N	01.00	00 -6	53	46	32	61	99	93	90	00	00	-L	A-1	00	-L	0	0	0	83
3	C	N	02.00	00 +6	54	15	10	47	99	92	00	00	00	-L	A-1	00	-L	0	0	0	96
4		N	02.00	00 +0	56	74	10	45	98	98	36	00	00	-L	A-1	00	-L	0	0	0	72
5		N	02.00	00 +0	76	73	10	55	99	92	00	00	00	-L	A-1	00	-L	0	0	0	80
6		N	02.00	00 +0	72	76	10	32	99	92	00	00	00	-L	A-1	00	-L	0	0	0	82

POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD	F.C	B.C	A.TCH	
LEVEL ATT	< P.BENDER > range step			range	00	00	00	00
007	07	00		pitch	OFF	OFF	OFF	OFF
				amp	OFF	OFF	OFF	OFF
				EG-bias	OFF	OFF	OFF	OFF

**27. TIME WARP & BELL VOICE**  
**27. DEFORMATION TEMPORELLE & TIMBRE DE CLOCHE**  
**27. SPACE MUSIK & GLOCKE**

<b>ALGORITHM :</b> 	<b>&lt; NAME &gt;</b>		<b>&lt; PITCH ENVELOPE &gt;</b>								
	TIMEWARP		R1	R2	R3	R4	L1	L2	L3	L4	
			99	28	99	99	50	50	50	50	
ALGO 05		<b>&lt; LFO &gt;</b>									
MID C C 3		WAVE	SPD	DLY	PMD	AMD	SYNC	PMS			
F.B 3		TRI	02	00	14	00	ON	3			
SYNC ON											

< FREQ >				< ENVELOPE >								< KBD SCALE >				< S >			
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M V TL
1	C	N	00.50	00 +0	99	99	99	99	99	99	99	00	00	-L	A-1	00	-L	0	3 0 99
2		F	239.9	38 +7	99	99	99	99	99	99	99	00	00	-L	A-1	00	-L	0	0 0 80
3	C	N	00.50	00 -7	99	99	99	99	99	99	99	00	00	-L	A-1	00	-L	0	3 0 99
4		F	239.9	38 -4	99	99	99	99	99	99	99	00	00	-L	A-1	00	-L	0	0 0 80
5	C	N	00.50	00 +7	99	99	99	99	99	99	99	00	00	-L	A-1	00	-L	0	3 0 99
6		F	234.4	37 +7	99	99	99	99	99	99	99	00	00	-L	A-1	00	-L	0	0 0 80


POLY /MONO	<b>&lt; PORTAMENTO &gt;</b> mode gliss time			<b>&lt; MODULATION &gt;</b>				
POLY	retai	OFF	00	MOD	F.C	B.C	A.TCH	
LEVEL ATT	<b>&lt; P.BENDER &gt;</b> range step			range	99	00	00	00
007	07	00		pitch	OFF	OFF	OFF	OFF
				amp	OFF	OFF	OFF	OFF
				EG-bias	ON	OFF	OFF	OFF

<b>ALGORITHM :</b> 	<b>&lt; NAME &gt;</b>		<b>&lt; PITCH ENVELOPE &gt;</b>								
	BELL VOICE		R1	R2	R3	R4	L1	L2	L3	L4	
			00	00	00	00	50	50	50	50	
ALGO 05		<b>&lt; LFO &gt;</b>									
MID C C 3		WAVE	SPD	DLY	PMD	AMD	SYNC	PMS			
F.B 0		SIN	31	00	17	00	OFF	3			
SYNC ON											

< FREQ >				< ENVELOPE >								< KBD SCALE >				< S >			
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M V TL
1	C	N	02.00	00 +7	28	45	27	37	99	99	00	00	99	-L	C 3	00	-L	2	0 4 99
2		F	6.026	78 -7	75	00	00	33	99	99	00	00	21	-L	F 2	13	-L	3	0 2 99
3	C	N	02.00	00 -7	99	62	42	32	99	99	00	00	00	+L	F 2	00	-L	2	0 5 99
4		F	6761.	83 +7	99	96	65	43	99	95	00	00	00	-L	F 2	18	-L	3	0 4 99
5	C	N	02.00	00 -6	28	00	00	33	99	95	00	00	99	-L	B 2	00	-L	4	0 4 97
6		F	4.365	64 +7	32	00	10	21	99	99	00	00	27	-L	G 3	00	-L	5	0 5 99


POLY /MONO	<b>&lt; PORTAMENTO &gt;</b> mode gliss time			<b>&lt; MODULATION &gt;</b>				
POLY	retai	OFF	00	MOD	F.C	B.C	A.TCH	
LEVEL ATT	<b>&lt; P.BENDER &gt;</b> range step			range	53	00	00	00
007	07	00		pitch	ON	OFF	OFF	OFF
				amp	OFF	OFF	OFF	OFF
				EG-bias	OFF	OFF	OFF	OFF

28. TUBERISE  
28. TUBERISE  
28. TUBERISE

ALGORITHM :  	< NAME >		< PITCH ENVELOPE >							
	TUBERISE A		R1	R2	R3	R4	L1	L2	L3	L4
			67	95	95	60	50	50	50	50
			< LFO >							
	ALGO	05	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
MID C	C 3									
F.B	4									
SYNC	OFF	SAW-	35	00	00	00	OFF	6		

< FREQ >					< ENVELOPE >								< KBD SCALE >				< S >					
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	N	01.00	00	+2	95	33	71	25	99	00	32	00	00	-L	A-1	00	-L	2	0	0	95
2		N	03.50	75	+3	98	12	71	28	99	00	32	00	00	-L	A-1	00	-L	2	0	0	78
3	C	N	01.00	00	-5	95	33	71	25	99	00	32	00	00	-L	A-1	00	-L	2	0	0	99
4		N	03.50	75	-2	98	12	71	28	99	00	32	00	00	-L	A-1	00	-L	2	0	0	75
5	C	N	00.50	00	+0	69	11	71	28	99	00	32	00	00	-L	A-1	00	-L	0	0	0	99
6		N	00.50	00	+0	19	12	71	28	99	00	32	00	00	-L	A-1	00	-L	0	0	0	98

POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD F.C B.C A.TCH				
LEVEL ATT	< P.BENDER > range step			range	53	00	00	00
				pitch	ON	OFF	OFF	OFF
				amp	OFF	OFF	OFF	OFF
007	07	00		EG-bias	OFF	OFF	OFF	OFF

<div>ALGORITHM :</div> <div></div>	< NAME >		< PITCH ENVELOPE >							
	TUBERISE B		R1	R2	R3	R4	L1	L2	L3	L4
			67	95	95	60	50	50	50	50
			< LFO >							
	ALGO	05	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
MID C	C 3									
F.B	4									
SYNC	OFF	SAW-	35	00	00	00	OFF	6		

< FREQ >					< ENVELOPE >								< KBD SCALE >					< S >				
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	N	01.00	00	+2	95	33	71	25	99	00	32	00	00	-L	A-1	00	-L	2	0	0	95
2		N	03.50	75	+3	98	12	71	28	99	00	32	00	00	-L	A-1	00	-L	2	0	0	78
3	C	N	01.00	00	-5	95	33	71	25	99	00	32	00	00	-L	A-1	00	-L	2	0	0	99
4		N	03.50	75	-2	98	12	71	28	99	00	32	00	00	-L	A-1	00	-L	2	0	0	75
5	C	N	00.50	00	+0	69	11	71	28	99	00	32	00	00	-L	A-1	00	-L	0	0	0	99
6		N	00.50	00	+0	19	12	71	28	99	00	32	00	00	-L	A-1	00	-L	0	0	0	98

POLY /MONO		< PORTAMENTO > mode gliss time			< MODULATION >				
POLY		retai OFF 00			MOD F.C B.C A.TCH				
LEVEL ATT		< P.BENDER > range step			range 53 00 00 00				
007		07 00			pitch ON OFF OFF OFF				
					amp OFF OFF OFF OFF				
					EG-bias OFF OFF OFF OFF				

29. VIOLIN ENSEMBLE  
29. ENSEMBLE DE VIOLONS  
29. VIOLINEN-ENSEMBLE

ALGORITHM :	< NAME >		< PITCH ENVELOPE >												
	VIOLINS A		R1	R2	R3	R4	L1	L2	L3	L4					
			87	94	00	00	48	51	50	50					
ALGO	MID C	F.B	SYNC	02	C 2	7	OFF	< LFO >							
								WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
								SIN	35	00	11	00	ON	1	

< FREQ >					< ENVELOPE >								< KBD SCALE >				< S >					
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	F	1.259	10	-1	41	25	22	45	99	97	86	00	00	-L	A-1	00	-L	4	0	2	99
2		N	02.00	00	-7	99	00	00	30	99	98	97	00	01	+L	C 3	06	-L	1	0	0	76
3	C	N	02.00	00	-1	53	18	17	56	99	95	92	00	00	-L	A-1	00	-L	2	0	7	99
4		N	02.00	00	+0	61	30	00	35	99	98	90	00	04	+L	G 3	13	-L	3	0	0	87
5		N	08.00	00	+3	99	49	55	46	99	90	80	00	00	-L	B 2	22	-L	2	0	2	77
6		F	2042.	31	+5	99	42	50	59	99	99	99	00	00	+L	F#2	45	-L	0	0	0	44

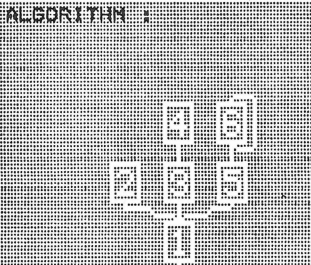
POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD F.C B.C A.TCH				
LEVEL ATT	< P.BENDER > range step			range	53	00	00	00
007	07	00		pitch	ON	OFF	OFF	OFF
				amp	OFF	OFF	OFF	OFF
				EG-bias	OFF	OFF	OFF	OFF

ALGORITHM :	< NAME >		< PITCH ENVELOPE >												
	VIOLINS B		R1	R2	R3	R4	L1	L2	L3	L4					
			87	94	00	00	47	51	50	50					
ALGO	MID C	F.B	SYNC	02	C 2	7	OFF	< LFO >							
								WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
								SIN	35	00	11	00	ON	1	

< FREQ >					< ENVELOPE >								< KBD SCALE >					< S >				
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	F	1.259	10	-1	41	25	22	45	99	97	86	00	00	-L	A-1	00	-L	4	0	2	99
2		N	02.00	00	-7	99	00	00	30	99	98	97	00	01	+L	C 3	06	-L	1	0	0	76
3	C	N	02.00	00	-1	53	18	17	56	99	95	92	00	00	-L	A-1	00	-L	2	0	7	99
4		N	02.00	00	+0	61	30	00	35	99	98	90	00	04	+L	G 3	13	-L	3	0	0	87
5		N	08.00	00	+3	99	49	55	46	99	90	80	00	00	-L	B 2	22	-L	2	0	2	77
6		F	2042.	31	+5	99	42	50	59	99	99	99	00	00	+L	F#2	45	-L	0	0	0	44

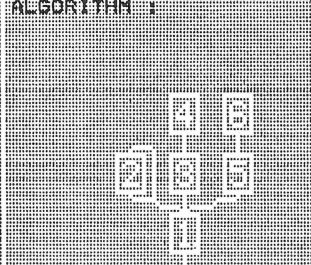
POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD F.C B.C A.TCH				
LEVEL ATT	< P.BENDER > range step			range	53	00	00	00
007	07	00		pitch	ON	OFF	OFF	OFF
				amp	OFF	OFF	OFF	OFF
				EG-bias	OFF	OFF	OFF	OFF

30. KARIMBA  
30. KARIMBA  
30. CARIMBA

<b>ALGORITHM :</b> 	< NAME >		< PITCH ENVELOPE >							
	KARIMBA A		R1	R2	R3	R4	L1	L2	L3	L4
			94	67	95	60	50	50	50	50
	ALGO	16	< LFO >							
	MID C	C 3	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
	F.B	7	TRI	21	00	00	00	ON	2	
	SYNC	ON								

		< FREQ >				< ENVELOPE >								< KBD SCALE >				< S >					
OP		M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	F	1.000	00	+0	99	33	14	38	99	80	00	00	99	+L	E	3	00	-L	2	0	1	99
2		N	11.22	02	-2	75	45	36	19	99	87	00	00	00	+L	A-1	18	-L	2	0	6	67	
3		N	00.50	00	+0	99	30	34	46	99	80	00	00	00	-L	A-1	00	-L	0	0	7	99	
4		N	07.00	00	+0	90	67	21	82	99	85	00	00	00	-L	D#1	02	-E	0	0	7	78	
5		N	03.00	00	+0	99	64	00	08	85	48	00	00	00	-L	A#2	25	-L	0	0	4	99	
6		F	2570.	41	+0	99	82	75	00	99	87	00	00	00	-L	D	3	00	-L	0	0	1	99

POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD		F.C	B.C	A.TCH
LEVEL ATT	< P.BENDER > range step			range	53	00	00	00
				pitch	ON	OFF	OFF	OFF
				amp	OFF	OFF	OFF	OFF
007	06	00		EG-bias	OFF	OFF	OFF	OFF

<b>ALGORITHM :</b> 	< NAME >		< PITCH ENVELOPE >							
	KARIMBA B		R1	R2	R3	R4	L1	L2	L3	L4
			94	67	95	60	50	50	50	50
	ALGO	17	< LFO >							
	MID C	C 3	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
	F.B	6	SIN	34	10	09	00	OFF	1	
	SYNC	OFF								

< FREQ >					< ENVELOPE >								< KBD SCALE >						< S >			
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL	
1	C	F	1.000	00	+0	99	80	25	45	99	99	00	00	00	-L	A-1	00	-L	2	0	0	99
2		N	01.00	00	-1	82	85	57	99	99	76	30	00	00	-L	D#4	00	-L	1	0	1	99
3		N	02.00	00	-7	99	90	50	99	99	74	37	66	00	-L	D#4	00	-L	4	0	1	99
4		F	8318.	92	+0	99	88	94	99	99	68	51	99	00	-L	A-1	00	-L	2	0	5	99
5		N	00.50	00	+0	99	60	46	19	99	93	76	00	00	-L	A-1	00	-L	2	0	7	99
6		N	00.50	01	-2	94	35	32	17	99	51	99	99	10	+L	E 4	00	-L	2	0	7	88

POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD F.C B.C A.TCH				
LEVEL ATT	< P.BENDER > range step			range	53	00	00	00
				pitch	ON	OFF	OFF	OFF
				amp	OFF	OFF	OFF	OFF
007	06	00		EG-bias	OFF	OFF	OFF	OFF



31. HARMOSYNTH  
31. HARMOSYNTH  
31. HARMONIKA-SYNTHESIZER

	< NAME >		< PITCH ENVELOPE >							
	HARMOSYNTH		R1	R2	R3	R4	L1	L2	L3	L4
			99	99	99	99	50	50	50	50
	ALGO	03	< LFO >							
	MID C	C 3	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
	F.B	7	TRI	41	00	00	00	ON	2	
	SYNC	OFF								

< FREQ >					< ENVELOPE >								< KBD SCALE >					< S >			
OP	M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL
1	C	F	1.000	00 +0	83	99	99	87	99	99	99	00	00	-L	A-1	00	-L	0	0	2	99
2		N	01.00	00 +7	57	40	18	64	99	98	82	48	00	-L	A 3	01	-L	1	0	0	85
3		F	6026.	78 +0	21	46	35	71	91	82	00	00	00	-L	C 3	01	-L	0	0	0	36
4	C	F	1.000	00 +0	92	99	15	82	99	99	75	00	00	-L	A-1	00	-L	0	0	0	92
5		N	01.00	00 +0	57	99	12	65	99	99	84	00	00	-L	A-1	00	-L	0	0	3	86
6		F	2.188	34 +0	99	44	01	71	99	99	75	00	00	-L	D 3	12	-L	0	0	2	52

POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD	F.C	B.C	A.TCH	
LEVEL ATT	< P.BENDER > range step			range	79	00	00	00
007	02	00		pitch	ON	OFF	OFF	OFF
				amp	OFF	OFF	OFF	OFF
				EG-bias	OFF	OFF	OFF	OFF

	< NAME >		< PITCH ENVELOPE >							
	HARMOSYNTH		R1	R2	R3	R4	L1	L2	L3	L4
			99	99	99	99	50	50	50	50
	ALGO	03	< LFO >							
	MID C	C 3	WAVE	SPD	DLY	PMD	AMD	SYNC	PMS	
	F.B	7	TRI	41	00	00	00	ON	2	
	SYNC	OFF								

< FREQ >					< ENVELOPE >								< KBD SCALE >					< S >				
OP		M	FC	FF	D	R1	R2	R3	R4	L1	L2	L3	L4	LD	LC	BP	RD	RC	R	M	V	TL
1	C	F	1.000	00	+0	83	99	99	87	99	99	99	00	00	-L	A-1	00	-L	0	0	2	99
2		N	01.00	00	+7	57	40	18	64	99	98	82	48	00	-L	A 3	01	-L	1	0	0	85
3		F	6026.	78	+0	21	46	35	71	91	82	00	00	00	-L	C 3	01	-L	0	0	0	36
4	C	F	1.000	00	+0	92	99	15	82	99	99	75	00	00	-L	A-1	00	-L	0	0	0	92
5		N	01.00	00	+0	57	99	12	65	99	99	84	00	00	-L	A-1	00	-L	0	0	3	86
6		F	2.188	34	+0	99	44	01	71	99	99	75	00	00	-L	D 3	12	-L	0	0	2	52

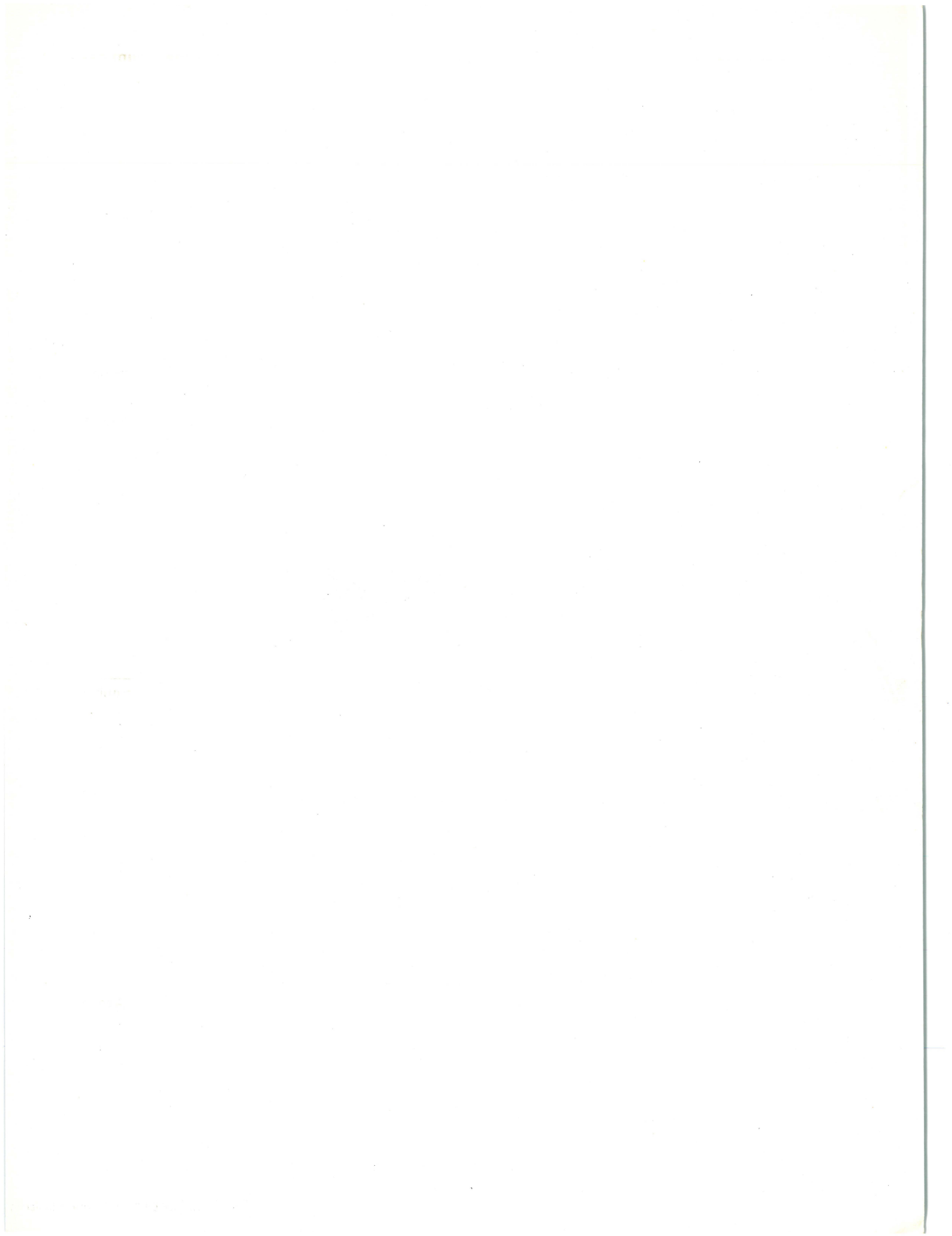
POLY /MONO	< PORTAMENTO > mode gliss time			< MODULATION >				
POLY	retai	OFF	00	MOD	F.C	B.C	A.TCH	
LEVEL ATT	< P.BENDER > range step			range	79	00	00	00
007	02	00		pitch	ON	OFF	OFF	OFF
				amp	OFF	OFF	OFF	OFF
				EG-bias	OFF	OFF	OFF	OFF

### 32. TROMPETE & ORCHESTER

ALGORITHM 1										<div>&lt; NAME &gt;</div> <div>ORCHESTRAL</div>				<div>&lt; PITCH ENVELOPE &gt;</div> <div>R1 R2 R3 R4 L1 L2 L3 L4</div> <div>94 67 95 60 50 50 50 50</div>								
										<div>ALGO</div> <div>MID C</div> <div>F.B</div> <div>SYNC</div>		<div>19</div> <div>C 2</div> <div>7</div> <div>ON</div>		<div>&lt; LFO &gt;</div> <div>WAVE SPD DLY PMD AMD SYNC PMS</div> <div>SIN 38 33 17 71 OFF 2</div>								
<div>&lt; FREQ &gt;</div> <div>OP M FC FF D</div>										<div>&lt; ENVELOPE &gt;</div> <div>R1 R2 R3 R4 L1 L2 L3 L4</div>				<div>&lt; KBD SCALE &gt;</div> <div>LD LC BP RD RC R</div>				<div>&lt; S &gt;</div> <div>M V TL</div>				
1	C	F	2.042	31	-7	47	33	20	35	99	92	84	00	00	-L	A-1	00	-L	2	0	1	99
2		N	02.00	00	-6	99	46	00	28	99	93	87	00	00	-L	C 8	00	-L	1	0	2	88
3		N	04.00	00	-7	99	34	20	35	99	92	89	00	00	-L	A-1	00	-L	2	0	0	79
4	C	N	02.00	00	-2	37	32	24	36	99	96	92	00	00	-L	D#4	00	-L	3	0	2	85
5	C	N	04.00	00	+0	99	60	39	45	99	96	00	00	00	-L	D#4	00	-L	1	0	2	99
6		N	08.00	00	-1	85	63	24	25	99	96	92	00	00	-L	D#4	00	-L	3	0	1	81
<div>POLY /MONO</div> <div>POLY</div>										<div>&lt; PORTAMENTO &gt;</div> <div>mode gliss time</div> <div>retai OFF 00</div>				<div>&lt; MODULATION &gt;</div> <div>MOD F.C B.C A.TCH</div> <div>range 53 00 00 00</div> <div>pitch ON OFF OFF OFF</div> <div>amp ON OFF OFF OFF</div> <div>EG-bias OFF OFF OFF OFF</div>								
<div>LEVEL ATT</div> <div>007</div>										<div>&lt; P.BENDER &gt;</div> <div>range step</div> <div>05 00</div>												
ALGORITHM 1										<div>&lt; NAME &gt;</div> <div>TOUCH TMPT</div>				<div>&lt; PITCH ENVELOPE &gt;</div> <div>R1 R2 R3 R4 L1 L2 L3 L4</div> <div>99 67 95 60 48 52 50 52</div>								
										<div>ALGO</div> <div>MID C</div> <div>F.B</div> <div>SYNC</div>		<div>18</div> <div>C 3</div> <div>7</div> <div>ON</div>		<div>&lt; LFO &gt;</div> <div>WAVE SPD DLY PMD AMD SYNC PMS</div> <div>TRI 34 45 05 -00 OFF 2</div>								
<div>&lt; FREQ &gt;</div> <div>OP M FC FF D</div>										<div>&lt; ENVELOPE &gt;</div> <div>R1 R2 R3 R4 L1 L2 L3 L4</div>				<div>&lt; KBD SCALE &gt;</div> <div>LD LC BP RD RC R</div>				<div>&lt; S &gt;</div> <div>M V TL</div>				
1	C	N	01.00	00	+5	70	24	19	55	99	95	53	00	00	-L	A-1	00	-L	2	0	4	99
2		N	02.10	05	-7	99	12	22	50	85	00	00	00	00	-L	F 5	96	-E	2	0	7	45
3		N	01.00	00	+0	41	12	22	50	99	95	95	00	00	-L	A-1	00	-L	5	0	2	85
4		N	01.00	00	+0	66	76	22	50	99	61	61	00	00	-L	A-1	00	-L	5	0	4	74
5		N	06.24	04	-1	48	12	22	50	99	61	61	00	00	-L	A-1	00	-L	5	0	0	50
6		N	08.47	21	+0	42	56	20	70	99	00	00	00	00	-L	A-1	00	-L	7	0	3	99
<div>POLY /MONO</div> <div>POLY</div>										<div>&lt; PORTAMENTO &gt;</div> <div>mode gliss time</div> <div>retai OFF 00</div>				<div>&lt; MODULATION &gt;</div> <div>MOD F.C B.C A.TCH</div> <div>range 53 00 00 00</div> <div>pitch ON OFF OFF OFF</div> <div>amp ON OFF OFF OFF</div> <div>EG-bias OFF OFF OFF OFF</div>								
<div>LEVEL ATT</div> <div>007</div>										<div>&lt; P.BENDER &gt;</div> <div>range step</div> <div>02 00</div>												

— MEMO —

— MEMO —





SINCE 1887  **YAMAHA**  
NIPPON GAKKI CO., LTD. HAMAMATSU, JAPAN